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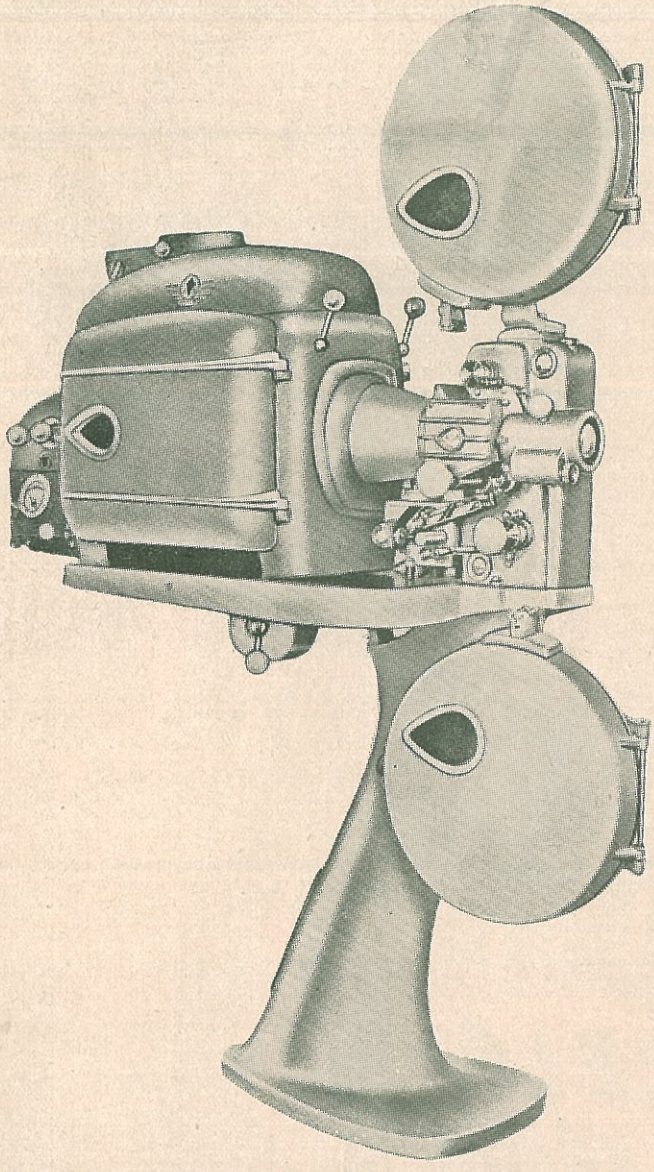

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Vol. XVIII. | JULY 1952 | No. 7

Vyjayantimala, the Flame of the South, has signed up one more picture with Jagat Pictures of Bombay. Jayant Desai, the box-office wizard, will direct her.

Battle of The South

Chakravarty Rajagopalachari, the 73-year old blinkered Brahmin of the South, is fighting his last battle with the Communists on the food front.

On the night of the 6th June—within two months of his becoming the Chief Minister of Madras—Rajaji broadcast to the Madras State his snap decision to decontrol forthwith rice and other food grains in the State in the following dramatic words: "You may now take your grains to any place, anywhere and sell it as you like to any one anywhere, and no one shall interfere with you in any way. There is no need to hide and walk under cover, as if you did not own what you possessed. You are free and can dispose, as you choose, of what is yours". And he left the consequences to Heaven saying: "And may God protect us from greedy thoughts and ward off all ill-luck from our path".

This any-one-any-place-any-way decision to decontrol food grains has not been well received by the experts and economists of the country who presume to know all about the economics of control and decontrol without knowing the way out of either. Rajaji's dramatic step struck a tragic note in them and they are already shedding copious tears of stark pessimism and darkening the canvas of our life by predicting a dark and dismal future for 56,952,332 people of the South. No one, however, has yet suggested an alternative. During the ten years that food grains were controlled, these experts were not happy with the controls and often criticized the government ruthlessly. Now that the controls have been removed, they are not happy either. It is always so with expert advice. It lands you in a greater mess without finding a way out either way.

Considering that Madras is primarily a deficit state in food grains and threatened as it always is with regular droughts and famines in its different provinces, the sudden decontrol of food grains apparently looks like the first sowings of a national tragedy. But the tragedy was there in the state for ten long years inspite of all the controls, and droughts and famines took their annual toll of men and cattle without consulting the government. But controls had brought in corruption and blackmarketing and apart from 56,952,332 people physically starving, they reached such a low stage of mental degradation, that a state known for its religion, education and culture suddenly became perverse enough to kick off its conservative traditions and welcome with open arms the rebellious tenets of Communism.

With their age-old religious background, the South Indians accept starvation as a part of their inherited destiny and often turn the foodless days into spiritual fasts. But the very same religious background made them impatient with the corruption and blackmarketing prevalent in the province. They did not like the white-capped blackmarketeers capitalizing on the hunger of the masses and they expressed their resentment during the last elections in no uncertain terms.

The South Indians did not mind natural misfortunes like droughts and famines but they objected to the organized crime of mass starvation under the aegis of the last Congress ministry. And that is how the Congress lost the battle of the votes in the South.

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Begum Para makes "Najaria" an exciting picture. It is an unadulterated romance of M. & T. directed by Santoshi.

That is why when Rajaji took up the reins of the government, people gave their silent approval partly in the hope of getting an honest ministry and partly in repentance for having voted red in anger and desperation. The shrewd statesman that he is, Rajaji knows his people well. And he knows it too well that his people want an honest deal whatever natural misfortunes come their way.

Rajaji's new ministry is an answer to this prayer of the people and in decontrolling food grains within two months of his assuming office, Rajaji has not only ended the career of blackmarketeers and corrupt officials but has also carried the battle into the field in which the Communists were recruiting their cohorts of aggression. Rajaji has thus pushed the battle into the home front of the Communists and put them on the defensive.

Forgetting the incurable cynicism of the experts and economists, the people of the South have generally welcomed Rajaji's measure for decontrolling food grains not only because it tolls the deathknell of corruption and blackmarketing but also because it checkmates the spread of Communism in the state. Because in the heart of his hearts, the average South Indian knows that Communism kills both the individual and his God and the average God-stricken South Indian with his resplendent background of ancient temples is not in a hurry to lose either his individual freedom or his spiritual heritage.

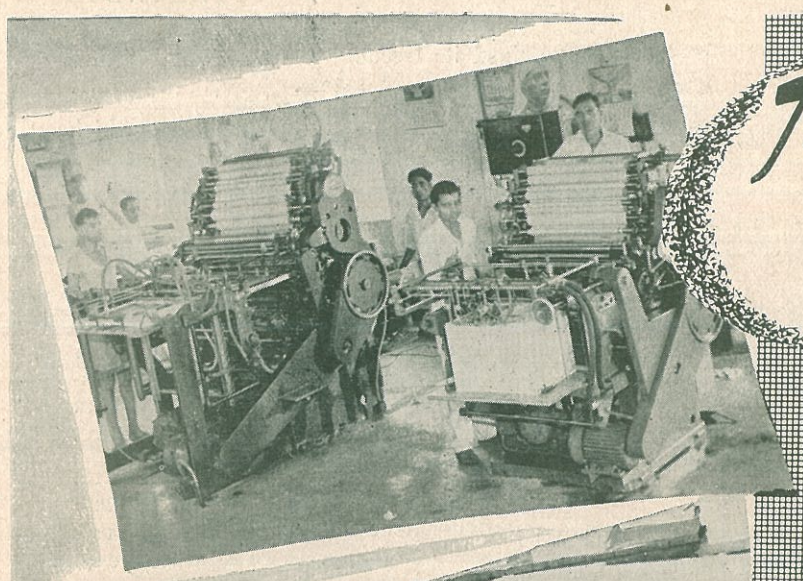
Food in the South has now lost its license for transport but gained its freedom to travel. It has thus become a free citizen of a free state. Thanks to Rajaji!

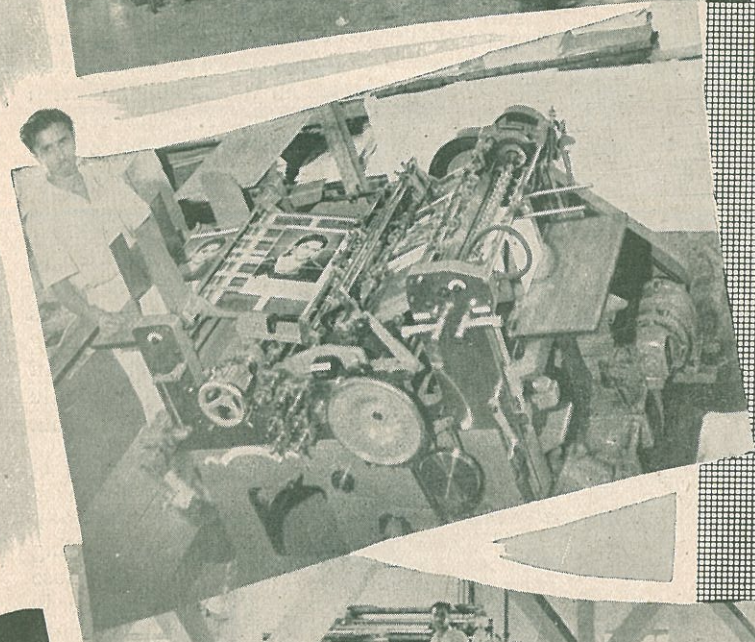
Considering the hell and torture through which people went during ten years of control, no one has a right to condemn Rajaji's measure of decontrol of foodstuffs. Even if it does not succeed ultimately due to the greed and caprices of human beings, Rajaji has every right to try decontrol as a measure of amelioration. Control and corruption had become synonymous terms and he had to tear the twins apart at least to relieve the mental agony of the people. And in doing so if he now shifts the burden of honesty from the government to the people, he is only being a wise statesman in making the people directly responsible for their future.

That is the first virtue of Rajaji's decontrol measure. It stops the mollycoddling of the individual by the state and makes the free citizen of a free state directly responsible for the future of society. Two hundred years of the British boot has planted in the Indian a slavish mentality of dependence on the rulers. The average Indian not only wants his cloth to be supplied by the state but also to be cut by the state. Like a cringing worm he still expects to be fed by the state forgetting that in a free democratic India, he is himself the nuclear unit of the state which belongs to him as much as to the community in general and for the welfare of which he is as much responsible as the community. Rajaji's decontrol measure therefore cuts short this spoonfeeding career of the average Indian and for the first time in his life, the citizen of the South is put on his mettle as a free, self-respecting, independent unit of a nation.

Another immediate gain is rather archaeological in its aspect. Hoarded rice that had disappeared from the searching sight of hungry eyes has suddenly been excavated by the blackmarketeers who are now selling it in the free market at prices competitive with those obtained in government shops. For the first time in a decade, rice was openly hawked in the streets of Madura and Visakhapatnam within four days of the decontrol of food grains. That is a miracle one can not but admire in a deficit province after ten long years of

Vijayalaxmi and Jaswant stop and think in "Bahu Beti" of Baroda Theatres.





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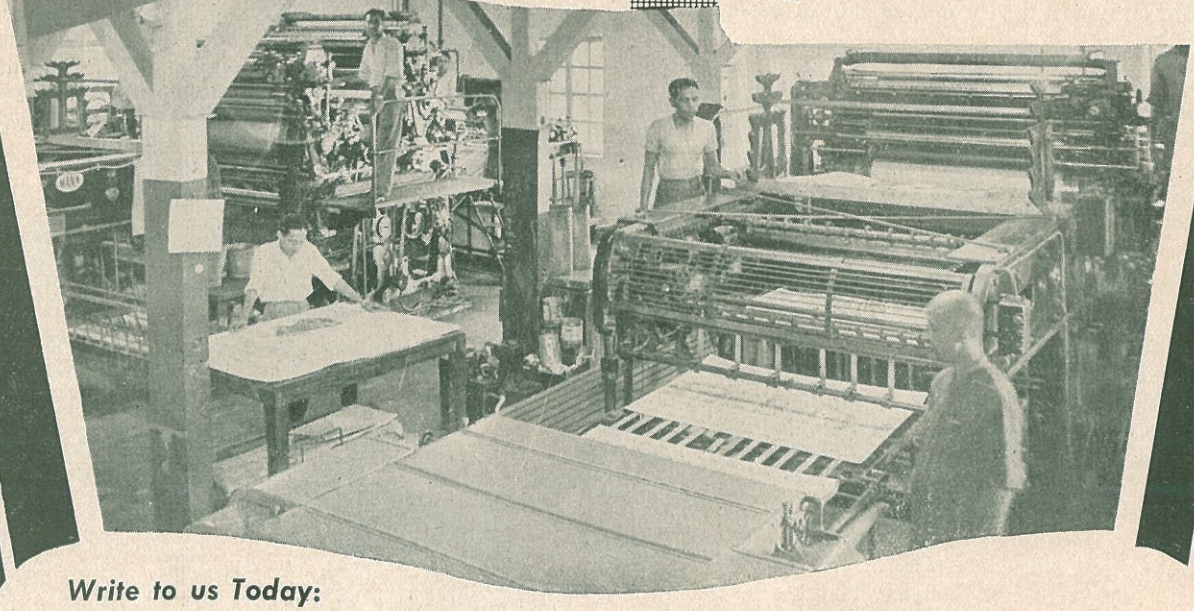

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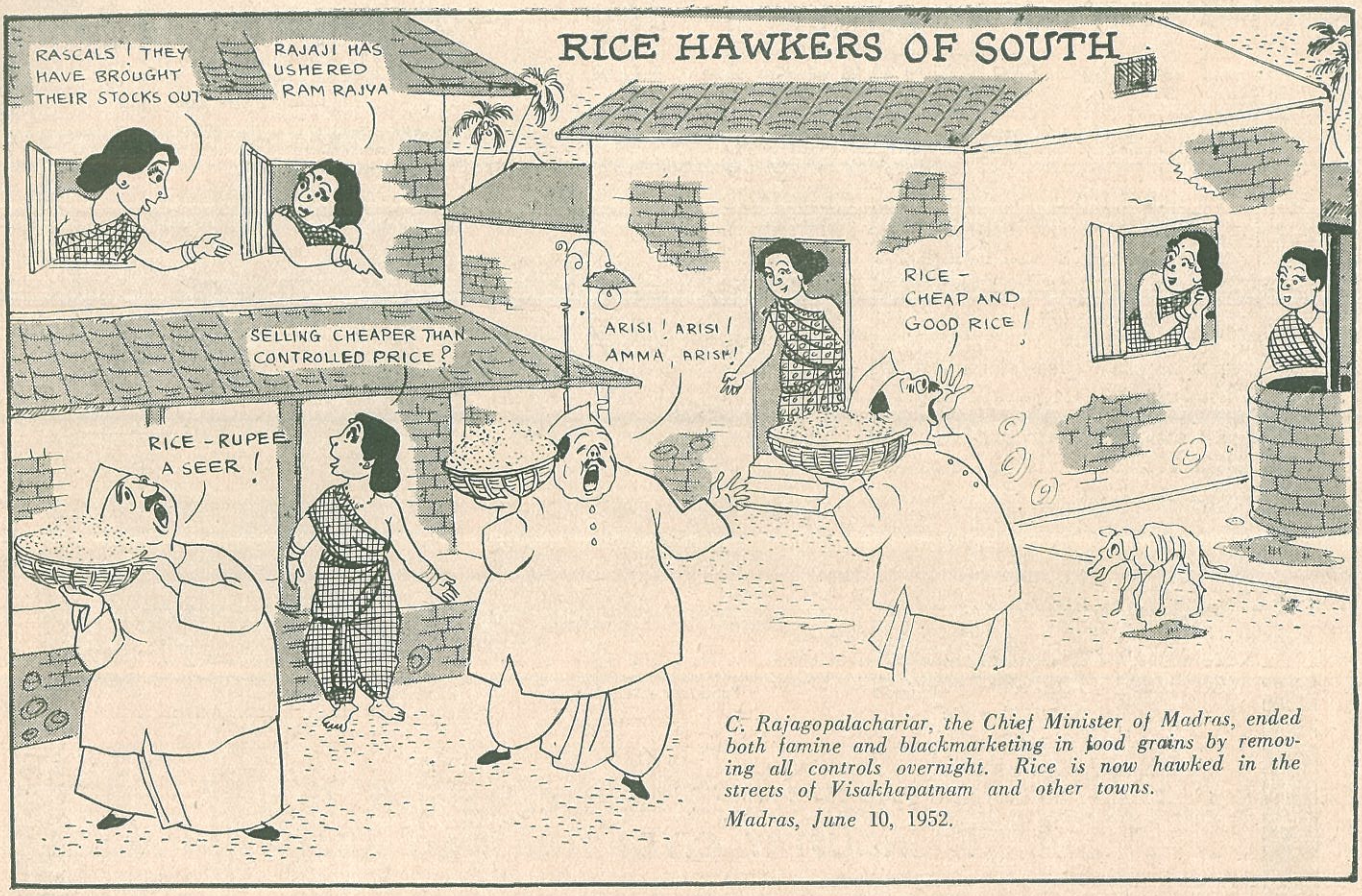
RICE HAWKERS OF SOUTH
RASCALS ! THEY HAVE BROUGHT THEIR STOCKS OUT
RAJAJI HAS USHERED RAM RAJYA
SELLING CHEAPER THAN CONTROLLED PRICE ?
RICE - RUPEE A SEER !
ARISI ! ARISI ! AMMA, ARISI !
RICE - CHEAP AND GOOD RICE !

C. Rajagopalachariar, the Chief Minister of Madras, ended both famine and blackmarketing in food grains by removing all controls overnight. Rice is now hawked in the streets of Visakhapatnam and other towns.

Madras, June 10, 1952.

famine, starvation, corruption and blackmarketing. And the Masked Man of the South performed this miracle with a lot of courage and imagination.

Apart from saving annually a crore and a half rupees straightaway in expenditure required for working the controls, decontrol of food grains has released the stocks of better class grains from transport restrictions and made it available to those rich and upper middle classes who can afford to buy quality at a higher price. The coarse food grains are thus made completely available to the poorer classes who can now get their supplies at reasonable prices without being beaten in rates by the better placed classes.

And to guard against greed or fear of the future either of which may lead some people to hoard food grains and thus defeat the lofty purpose of the decontrol measure, Rajaji has in reserve food grains that will last 15 months. He can rush them to any part of the province, where hoarders create an artificial shortage and immediately restore the balance of supply and prices. That is how the 15-month grain bank will work in the coming months to beat anti-social elements at their own game.

Whatever the merits or demerits of the decontrol measure, it is a welcome experiment after ten years of misery and starvation. And an elder statesman like Rajaji, who enjoys the goodwill of millions of his people, has every right to try an experiment with full faith and hope that it will benefit our people.

It is very easy to condemn a great social experiment like this with text-book formulae and by quoting phrase and fable from the laws of economics forgetting completely the human factor involved in this problem. If the people of the South behave righteously, as Rajaji hopes they would, the human factor alone will make the decontrol measure a success despite all the text-book laws of economics.

Food is a chronic disease with Indians. Its constant shortage has through centuries assumed almost a spiritual complexion with millions of our people living on one meal a day through centuries of foreign rule. In a country where people fast for spiritual salvation, starvation has no special terrors for the average Indian.

But when starvation is harnessed for political propaganda, as the Communists do all over the world, food gets a different significance. From a necessity to sustain human life, it becomes an instrument for political conquest. This is how the Communists have used food. They have turned it into a poison of party politics by sowing the dragons' teeth among our farm and factory workers.

While there is only one paradise in heaven, the Communists have discovered two on earth, China and Russia. Pointing at these two countries constantly and telling fairy tales about them, the Communists have not only misled millions of our illiterate masses but have hoodwinked quite a few of our pseudo-intellectuals

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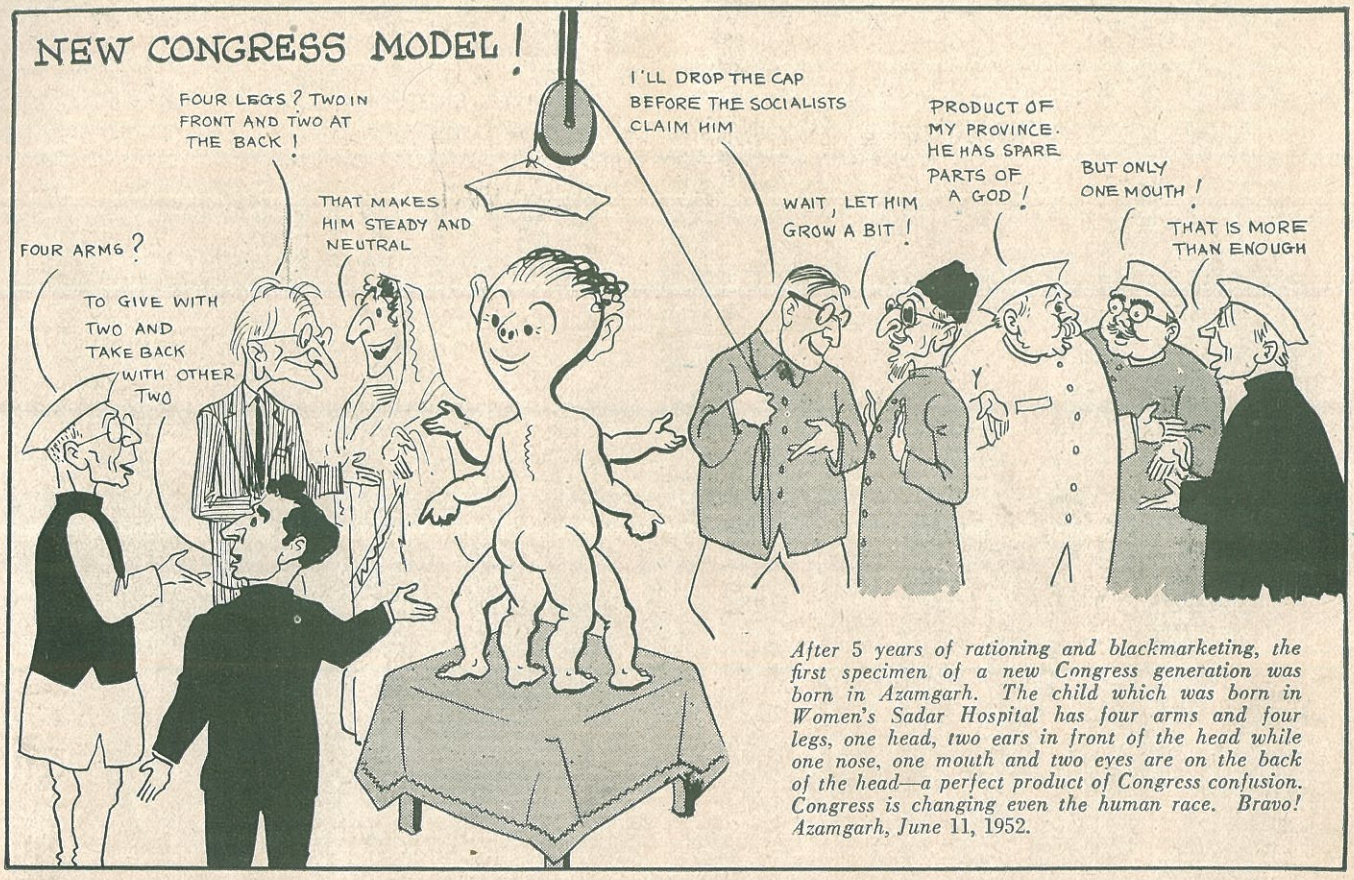
NEW CONGRESS MODEL!
FOUR LEGS? TWO IN FRONT AND TWO AT THE BACK!
I'LL DROP THE CAP BEFORE THE SOCIALISTS CLAIM HIM
PRODUCT OF MY PROVINCE. HE HAS SPARE PARTS OF A GOD!
BUT ONLY ONE MOUTH!
THAT IS MORE THAN ENOUGH
WAIT, LET HIM GROW A BIT!
THAT MAKES HIM STEADY AND NEUTRAL
FOUR ARMS?
TO GIVE WITH TWO AND TAKE BACK WITH OTHER TWO

After 5 years of rationing and blackmarketing, the first specimen of a new Congress generation was born in Azamgarh. The child which was born in Women's Sadar Hospital has four arms and four legs, one head, two ears in front of the head while one nose, one mouth and two eyes are on the back of the head—a perfect product of Congress confusion. Congress is changing even the human race. Bravo! Azamgarh, June 11, 1952.

into believing that Communism is the supreme panacea for all evils and the only salvation for the people. As a result of this vicious propaganda, the once spiritual-minded millions of India who often turned starvation into a religious fast have forsaken traditions, forfeited self-respect, lost dignity of labour and become merely a rebellious rabble bent on destroying all that our ancient people stood for. From men who have lived on lofty thought, the Communists want us to become machines that live on food grains. And because an empty stomach gives more agony than an empty head, the devilish propagandists of Communism have succeeded beyond their wildest dreams in the South, a deficit province of famine and starvation.

Rajaji's decontrol measure wrests the initiative from the Communists and stops them from capitalizing hunger any more. It is in this political aspect that Rajaji's bold action deserves special praise and admiration and we wouldn't be surprised if the Communists, with their unlimited resources in foreign money and with their unscrupulous ruthlessness in political methods themselves begin to buy food grains only to destroy them and create a shortage to condemn Rajaji's noble experiment as a dismal failure, and having done that preach Communism as the supreme panacea once again, pointing at China and Russia as living examples.

Rajaji has upset the Communist apple-cart firstly by forming a ministry in Madras and now by decontrolling food grains. The Communists who were seeing dreams of power in the South and secession from the Centre are very angry with the blinkered Brahmin of the South. They will give him no quarter and as Communists believe in violence being the sheet anchor of their politics, we would not be surprised if Rajaji is murdered in cold blood one of these days. What the Communists can't help constitutionally, they remove institutionally and seeing that the Communist institution is but a naked school of violence, the danger to Rajaji's life must not be underestimated.

It is therefore the duty of the South Indian people not only to make the decontrol measure a success but also to protect their grand old man and save him for the people of this country.

Whether the Congress bigwigs admit it or not, Rajaji is fighting the Congress battle of democracy with the Communists single-handed and if this great Battle of the South is lost, not only will the South be lost but the whole of India will soon be dominated by the Red Flag of Revolution.

And let us warn the Congress hegemony that in this battle, the first and the last with the Communists of India, there is no time and place for petty jealousies, narrow nationalism and personal vendetta, for if Rajaji succeeds in his dangerous experiment it will be a victory of 350 million people that inhabit this country.

Bombay, June 13, 1952. Baburao Patel.

AFA PRESENTS GAI GEETA

in PAUL ZILS'

Shhh!

WRITER-DIRECTOR PAUL ZILS . SCREENPLAY WRITER RAJENDER SINGH BEDI

MUSIC DIRECTOR VINOD . SONG WRITERS SANTOSHI AND MADHOK AND

GEETA BALI . OM PRAKASH . AGHA . YASHODRA KATHJU . MIRZA MUSHARRAF

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours. but still they carry weight because they are written by a man who knows his job.

Nutan and Durga Khote share an emotional crisis in "Malkin", a social theme of Gope Productions.

CLOWNS OR GOVERNORS?

"The Times of India", a Bombay daily which claims the "Largest net sales of any daily newspaper printed in the whole of India and the East", with its tradition of 114 years in newspaper journalism gave us the following news item in its "Social and Personal" column on May 22nd: "His Excellency (Raja Maharaj Singh) played tennis with Shri Jimmy Mehta, Shri G. Vasant and Shri Mahinder Singh on the Raj Bhavan courts".

We are deeply grateful to this 114-year old newspaper for not reporting to us the time which the ex-governing clown of Bombay spent in his W. C. and for saving us the embarrassment with a progressive report of Raja Maharaj Singh's piles which were suspected to be in temper under Morarji's treatment.

As "The Times of India" does not belong to the tradition-loving Englishmen any longer, the concern having been bought over by Dalmia the Marwari multi-millionaire, no one expects this daily paper to maintain its century-old traditions in newspaper journalism. Nor do its readers expect those that are responsible for the paper these days to report something so silly and frivolous as a tennis game played by an old governor to help his constipation.

Though a shrewd politician like Chester Bowles recently praised the Indian press to suit his own diplomatic purpose, Indians themselves should realize the tragic fact that we have an utterly useless daily press which lacks all originality and does no news reporting. Beyond publishing the news items circulated by the different news agencies like the Press Trust of India, the United Press and a couple of others—often under wrong headings—the daily papers of India neither collect their own news nor publish any original contributions on men and matters of the day. Our dailies carry more news every day about foreign countries than about our own. even though we are supposed to have a fifth of the world's population in this country.

With the profit-conscious Marwaris controlling most of our newspapers these days, it is futile to expect better journalism from our dailies but we can certainly expect our provincial governors to show some better taste and intelligence in circulating the reports of their day to day activities. No one is interested in how these sinecurists spend their endless leisure in different Raj Bhavans but to tell people that a governor spent a morning playing tennis is adding insult to the injury caused by a daily two-ounce rice ration.

Let us hope Bombay's new governor. Girja Shankar Bajpai, seasoned as he is in democratic traditions of office, sets a refreshing example to the Congress pensioners in other provinces by keeping his personal affairs out of the news columns. The governors are not glamour boys any longer and people do not wish to know whether they use chest-expanders for exercising their lungs or play tennis for moving their bowels.

ALL FOR MEN AND MIRRORS !

Beauty is such a fatal virtue with women that they will do the most fantastic things under the sun to preserve the silky complexion of their skins against the ravages of age and weather.

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A Musical, Magical, Mirthful Motion Picture Which Has Appealed To Millions !

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Await:

A Greater Show **SINHAL DWEEP**

A musical phantasy directed by

HOMI WADIA

Carmen D'Antonio, a young night-club entertainer, recently sent the price of coffee shooting up in Hollywood when she revealed that the tan on her skin—considered to be the finest sun-tan in the country—was acquired by lying fifteen minutes in a bath of black coffee. She claims this to be a cheaper, better and quicker job than getting scorched in the sun and under the withering gaze of male eyes.

Women have never been in love with water which God gave to human beings to drink and wash. Cleopatra, the Queen of Egypt, always bathed in asses' milk and never moved out without a herd of asses accompanying her. That probably explains how she made asses of Caesar and Mark Antony. They were attracted by the smell of the asses' milk.

Ziegfeld's wife, Anna Held, bathed in cow's milk and kept her audience spellbound on the stage, while Maria de Padilla, the famous Spanish beauty renowned for the texture of her skin, swam in perfumed wine every day. Maria was lucky to have been born in Spain. In Morarji's dry Bombay, she would have had to go without a bath all her life.

Another glamour girl Madame de Maintenon took a perfumed bath before and after every meal. Must have been a perspiring type of a woman to need so many washings a day but then de Maintenon did it every day of her life to the accompaniment of music coming from an enclosed gallery.

Empress Josephine, Napoleon's wife, put crushed strawberries in her bath while Madame Tallien one of her rivals, added even raspberries. And yet with all the raspberries and strawberries oozing from their skins, Napoleon switched over to Marie Louise.

Catherine the Great of Russia had a hundred rooms in her palace but not a bath in one of them. Russians do not probably worry about a bath unless it is red blood bath.

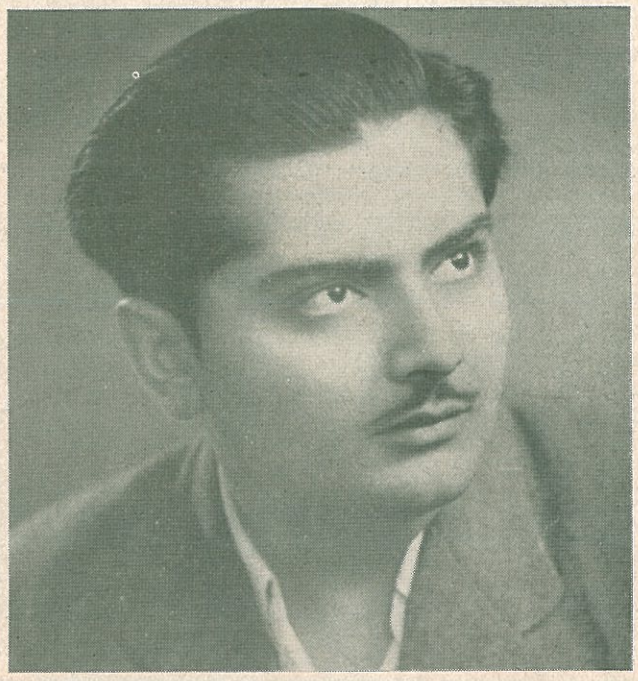
These toilet idiosyncrasies are not only peculiar to the women of the West. Even in India, the fabled land of milk and honey, women have been known for many eccentricities in their personal toilet.

The Gopis of Gokul, who danced attendance on little Lord Krishna, smeared themselves in curds till their ivory-white skins inspired a thousand poets to write a million romantic songs of their frolics.

The Queens of Indraprastha bathed twice a day in milk flavoured with saffron while the minor princesses who could not afford the luxury of saffron, added turmeric to their milk baths.

Anointing the bodies with oils of Jasmine and Chameli and bathing them in rose water has been a pretty common ritual with the Hindu women of India and even the poorest of the poor are seen indulging in this practice on festival days.

The Hindus of India have nothing to learn from the West in the art of keeping a woman's complexion at its most fatal point of fascination. Ancient books of the Hindus not only contain thousands of beauty hints but also give prescriptions of hundreds of salves and ointments of neem, asoka, tulsi and other plants which women can use when their skins throw up pimples and other eruptions.



That is Sham Sundar Kumar Vedi of P.O. Box No. 503, Nairobi. He is just 20, stands 5' 7½" and weighs 163 lbs. He speaks English, Urdu, Punjabi and Swahili and wants a break as an actor. Seeing that he looks better than many of our present day actors, Sham Sundar should stand a good chance of becoming popular.

Even recently a princess of Saurashtra, when she was surprised in her bath by the police, offered a glass of her bath liquid to the police officer who drank it quickly and discovered it to be excellent buttermilk. They say that girls in rural Ireland still use buttermilk for bathing before a big barn dance but that is no feat in cow-infested Ireland considering that a Saurashtra princess can get a bath tub full of buttermilk in Bombay where bars, cows and mothers are all dry.

India is still a fabled land of milk and honey and beautiful women—all invisible. But as long as men and mirrors exist, women will continue to seek new miracles for preserving beauty.

DISTORTING GANDHI STORY !

Producer Gabriel Pascal, who will father the celluloid Gandhi, has already begun his ballyhoo in America. Speaking to the movie critic of "New York Herald Tribune", Pascal said, "It will be the most fantastic thing ever produced. The story will be made like a Greek tragedy, which is the only way it should be treated because Gandhi himself laid the groundwork of his own tragedy when he started to protect the untouchables".

Yes, if the tragedy of Gandhi's assassination is attributed to his solicitude for the untouchables, as Pascal wants to do, then the film on Gandhiji will indeed be "the most fantastic thing ever produced".

Here is another hackneyed and unblushing attempt by a white man to rub in his pet notions gathered from the old British imperialist propaganda about India being a huge network of the infernal caste system in which millions of people are denied even the primary right to live as human beings. This has been the pet theme of

PROBE THE EMOTIONS

that bind a woman to a strange love!

C.B. FILMS

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NIGAH

Produced & Directed by CHAWLA

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BALAM, ROOPMALA, KAMMO and MURAD.

Story & Dialogue :— SAROSH

Songs :— HASRAT JAIPURI
SHAMS AZIMABADI

Music :— HANSRAJ BAHEL

Photography :— KUMAR MULGOANKAR

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C. B. FILMS,

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PEOPLE OF CHINA LOVE MAO TSE TUNG
MAO IS A MAN OF PEACE BELIEVING IN COMPROMISE
THE CHINESE ARE A GREAT AND PROUD PEOPLE AND WE MUST VALUE OUR FRIENDSHIP WITH THEM
WE SAW ONLY ONE BEGGAR IN THE WHOLE OF CHINA AND NO BRIBERY AND CORRUPTION

CHINESE CULTURAL DELEGATION?

Seeing the interviews and articles in the papers, it seems that a fifteen-member Cultural Delegation from China, led by Mrs. Vijayalakshmi Pandit, is visiting India these days. The metamorphosis is complete and remarkable. And we thought we had sent a delegation of Indians to China.

New Delhi, June 10, 1952.

British imperialists for two centuries to justify the white man's rule in India. So often and with such subtle persistence has this devilish notion been drummed into the ears of the white man all over the world that it is impossible for a profit-conscious film producer like Pascal with his superficial knowledge of India and her people to think or know otherwise. Using the infernal caste-system angle is to him like exploiting a popular notion, however wrong, and harnessing the same for profits. Pascal's film on Gandhi will thus become a new monument on the evils of the Indian caste-system and while it will in a subtle manner justify the white man's rule in India, it will also condemn a nation of 350 million people for assassinating a lofty soul who lost his life in uplifting millions of untouchables. And Pascal with the white man's usual design will point out at Nathuram Godse, Gandhi's murderer, as a Caste Brahmin. After that no white man in the world is going to look for another reason for the tragedy of Gandhi beyond the pernicious caste-system prevalent in India.

If Pascal dyes Gandhi's biographical film in this imperialist colour, as he threatens to do, then the film will present the most devilish perversion of history.

All Indians know that Gandhi's tragic assassination had not the slightest relation to the problem of untouchability in India even though the man who murdered Gandhi was a Brahmin from Maharashtra. Gandhi was a victim of politics—politics which the British began by encouraging the Muslims as a different racial and cultural entity—politics which culminated in the country being divided into parts—politics that raped hundreds, killed thousands and uprooted millions in its passionate fury—politics that turned the sons of the soil into devils of hell and politics that made a good man rashly generous to justify his saintly notions.

Gandhiji was murdered because of his indulgence in over-generosity towards the Muslims of Pakistan who had perpetrated the most vicious atrocities against the Hindus because of the racial poison injected into the country by the British. In the ultimate analysis of the historical events leading to Gandhiji's assassination, it is the white man who is guilty of Gandhiji's murder, though the Muslims of Pakistan provided the immediate cause and the hand of an Indian pulled the trigger. Godse was merely a symptom of the virulent disease which the British rulers introduced in this unhappy land and Gandhi is certainly not the last of its victims.

In defiance of these historical facts, Producer Gabriel Pascal threatens to turn even the biographical film of the Father of our nation into an instrument of propaganda for condemning 350 million people as perpetuators of the caste-system which has been condemned as a crime in our Constitution.

And in his interview Pascal claims that his treatment of the Gandhi film has been endorsed by Nehru, Gandhi's son, Rajkumari Amrit Kaur, Birla and Morarji Desai. If what Pascal says is true then these Gandhian heirs are a disgrace to the Father of our nation.

ILLEGITIMATE CHRISTENING !

With their characteristic sadistic delight in destroying history and its memories, our white-capped rulers

Asha Mathur dresses to kill in "Alif Laila", an Arabian Nights fantasy produced and directed by K. Amarnath.

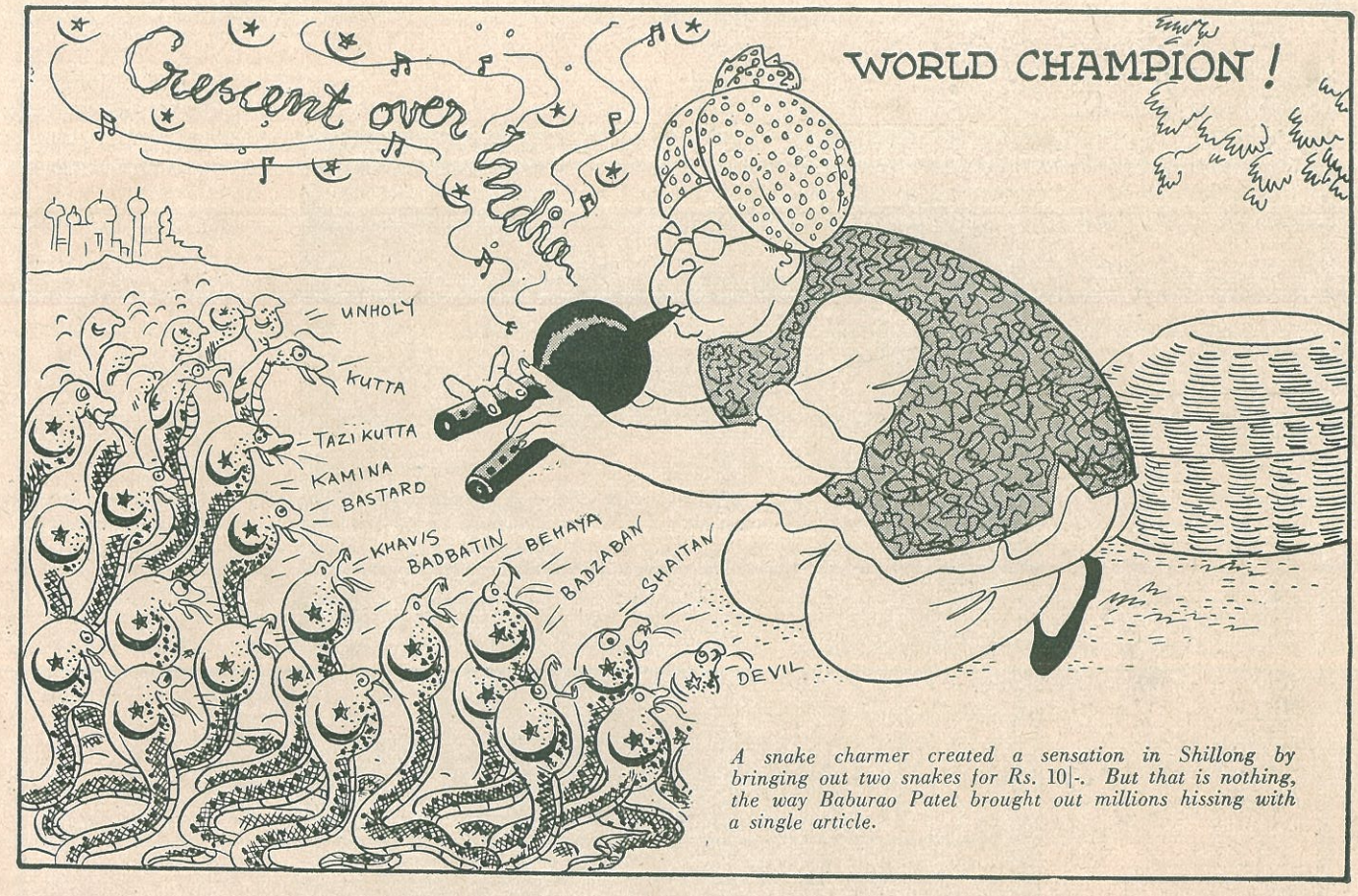
have been renaming streets and towns all over the country by naming them after several dead and living Congressmen.

The Girgaon Back Road, a thoroughly sensible name by virtue of its situation, is these days called the Vithalbhai Patel Road while Warden Road familiar to millions for over four decades has been rechristened Bhulabhai Desai Road because the late Congress leader has his own house situated on this road. Roads named after Mahatma Gandhi, Sardar Vallabhbhai Patel and Pandit Nehru are found by thousands all over the country, almost every village having some filthy street named after one of these leaders of the Congress.

It is useless to tell these vain and power-crazy Congressmen that when they rename an old road or remove a statue of some Englishman from a park they destroy history which even in its bad memories provides a study useful to a nation. Seeing the fanaticism with which old statues are being removed, old streets renamed and old towns rechristened these days, one feels that our white-capped Congressmen are determined to wipe out all old history and begin India's career only from the Gandhian era. If we are asked to look out for our future smiles in the hoary past of Ram Raj, why should we be deprived of dwelling upon our recent sighs in the British Raj? To a student of history both Ram Raj and British Raj have equal historical importance.

In their anxiety to leave at least nominal footprints on the sands of time, Congress leaders have caused

Bald people are popular with spinsters who missed the bus and have become old brides. But David refuses to be tied down to one spinster in the hope of meeting one who is still running for the bus. And when he meets one, he blushes as he now does with Roopmala in "Jalianwalla Baagh", produced by Famous Pictures.



A snake charmer created a sensation in Shillong by bringing out two snakes for Rs. 10|-. But that is nothing, the way Baburao Patel brought out millions hissing with a single article.

several refugee townships to be named after them. We thus have a crowd of Gandhinagars, Nehrunagars, Rajendranagars, Vallabhnagars etc., sprinkled all over the country. It is a strange paradox of history that these refugee townships should be named after the very persons who were directly responsible for dividing our country and uprooting and displacing millions. It is only in this stupid idol worshipping country that milestones of memory are dedicated to villains of history. Benumbed by the overwhelming tragedy of their plight, the poor refugees are accepting villains as heroes of history to assuage their present sorrows somehow. On the misery of millions, the crafty Congressmen are building monuments of their immortality by naming refugee townships after their leaders—leaders who cut the country into bits to build their own kingdom.

After all the Nehrus and Rajendras are dead and gone, people shall still stumble against them in different towns and villages of India and the streets and the statues will whisper new legends of these heroes which, when put to the touchstone of history, will prove to be just so many lies.

What we ask is : why name our streets and towns after these mortal coils of flesh and blood and create new idols for future worship?

Apart from the fact that none of these white-capped Congressmen deserve any such homage of history, can't we be a bit original in naming our streets more intelligently?

There is these days a proposal to rename the Marine Drive of Bombay after some Congress leader, dead or alive. If a name is to provide an identification of a place and thus become a guide to a stranger, isn't "Marine Drive" the most appropriate name seeing that the road runs alongside the sea which is an eternal feature of the landscape? Why remove this identifying feature from the name my naming the road after Netaji Bose or Mehtaji Shah?

Similarly, can't we have names like : "The Avenue of Cassias", "The Gul Mohar Highway", "The Peltophorum Street", "The Rain Tree Avenue", "The Asoka Road", "The Pipal Avenue", "The Banyan Street", etc given to our roadways after planting rows of these trees on both sides of the roads? These nature's giants live longer than our Congressmen, they have more distinctive personalities than our white-capped leaders, they give us shade and flowers in contrast with words and lies of our Congressmen and they are easier to identify than the memories of our leaders.

We have had two stupid farces of "Vanamahotsavas" in which white-capped idiots ran helter-skelter, young shoots in hand, to bury the infants anywhere. We could have saved millions of rupees and conserved all the energy wasted in these 'vanamahotsavas' by planning a roadside planting of particular trees. Had we done so, in five years we would have had roadways to name correctly after the trees and in naming them thus we would have made the people conscious of the tree-wealth of our country. And such names being legitimate could

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E. Punjab	:—NOVELTY PICTURES, JULLUNDER.
Karachi Circuit	:—PAKISTAN FILMS, KARACHI.
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have been more helpful to people in finding a place than those borrowed from the careers of power politicians.

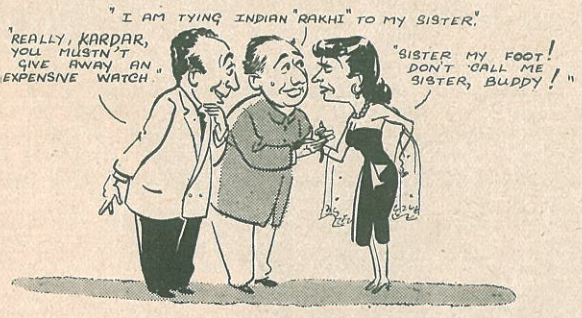
Even little towns can be named in this manner. A "Gul Mohar Nagar" with its red glory in blossom is definitely a more attractive name than a "Nehru Nagar" with its memories of white-capped designs on a trusting people.

But then power crazy politicians will never allow God and nature to dominate in this world, for mortals need monuments even on the graveyards of millions.

YOU'LL HARDLY BELIEVE —

That Producer Kardar flew to London with his wife and daughter to rescue Mehboob and his wife from the English weather and bring them back home safe and sound, but not without stopping on the way at Rome to repair the 1500-rupee wrist watch which he had presented to Margo, the wife of M.G.M's Lee Kamern. We didn't know that M.G.M. jobs pay both ways in India.

That the way Kardar gave wrist watches to several persons concerned in the Kardar-Kolynos-Teresa Contest, probably in gratitude for all the ballyhoo that he got, people are wondering whether watches come that cheap from Goa these days as to be distributed so generously.


"I AM TYING INDIAN "RAKHI" TO MY SISTER."
"REALLY, KARDAR, YOU MUSTN'T GIVE AWAY AN EXPENSIVE WATCH."
"SISTER MY FOOT! DON'T CALL ME SISTER, BUDDY!"

That the two prize lovers of the Indian screen, Dilip Kumar and Kamini Kaushal, met once again for a duel in the moonlight at Khandala with Ramesh Saigal and some Mrs. Brar acting as seconds.

That they fenced furiously with words and each parried the other's thrust so dexterously till the moon got tired and handed the earth over to the sun and after all the talk, the seconds thought that the duellists had mortally wounded each other never to rise again. But screen lovers never die and they will meet once again to fight more duels.

That while this duel was being fought Producer Arora was searching all the hotels and jungles of

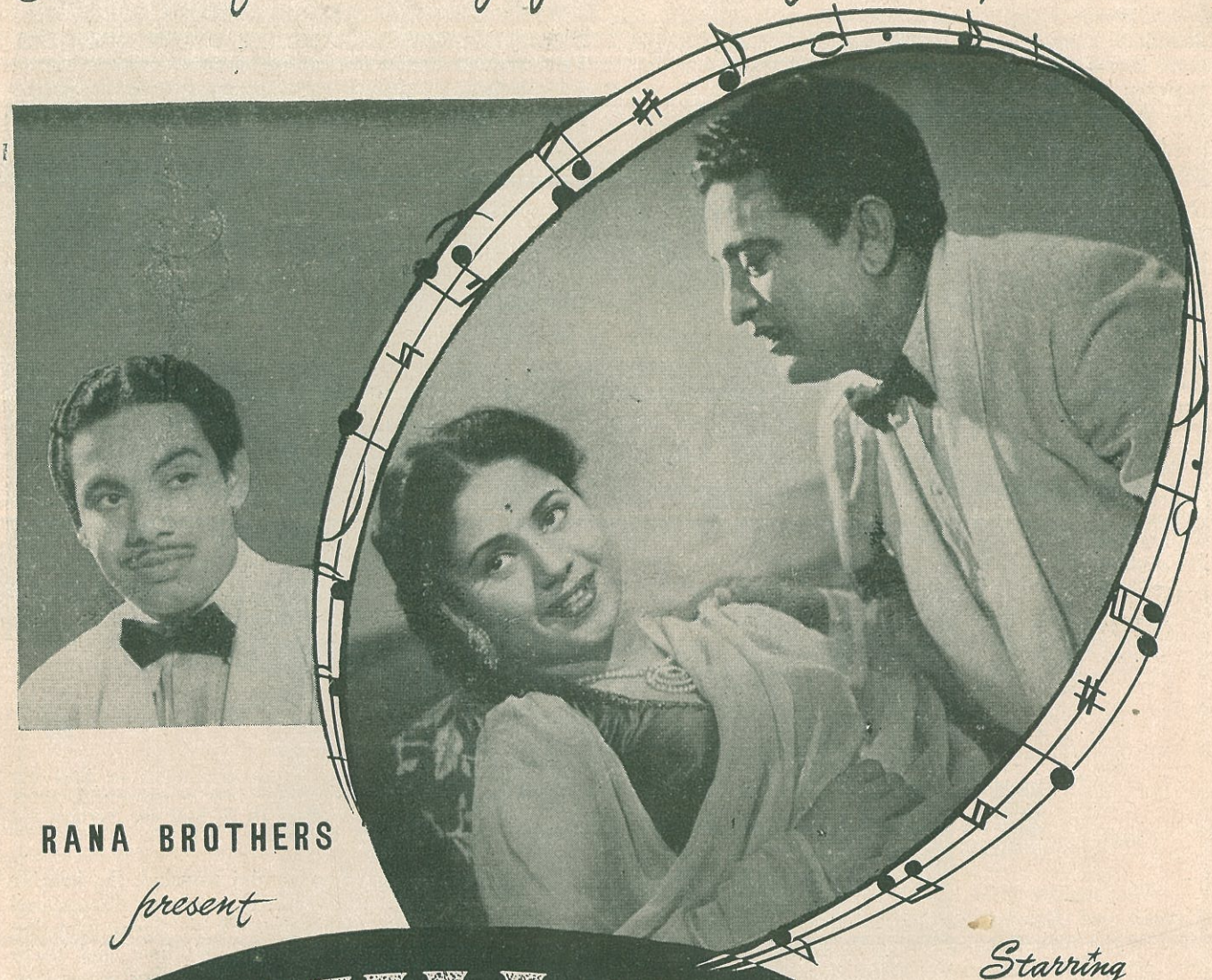
Kuldip Kaur is doing some crystal-gazing to find out her chances in "Haiwan", a social story written and directed by K. Mallik and produced by H. B. Lall for Suraiya Art Concerns.

Khandala looking out for Kamini Kaushal, the heroine of his "Poonam", who seemed to have disappeared suddenly from her bath-room. With tigers prowling around, Arora thought that one of them had taken fancy to some luscious meat and made Sood a widower once again. But God is always kind to film producers, the way they continue to live through thick and thin.

That when Vijaylakshmi, the bedroom-eyed belle of the screen, heard of the "duel in the moonlight", she couldn't stand the sultry heat of Bombay and flew straight to the Blue Nilgiris to get rid of her blues. And she left her bear-skin blanket behind.

That Sumitra, the big-eyed Bengali girl, loves her little son, Bulbul, so much that she won't share him

A tuneful tale of faith and friendship



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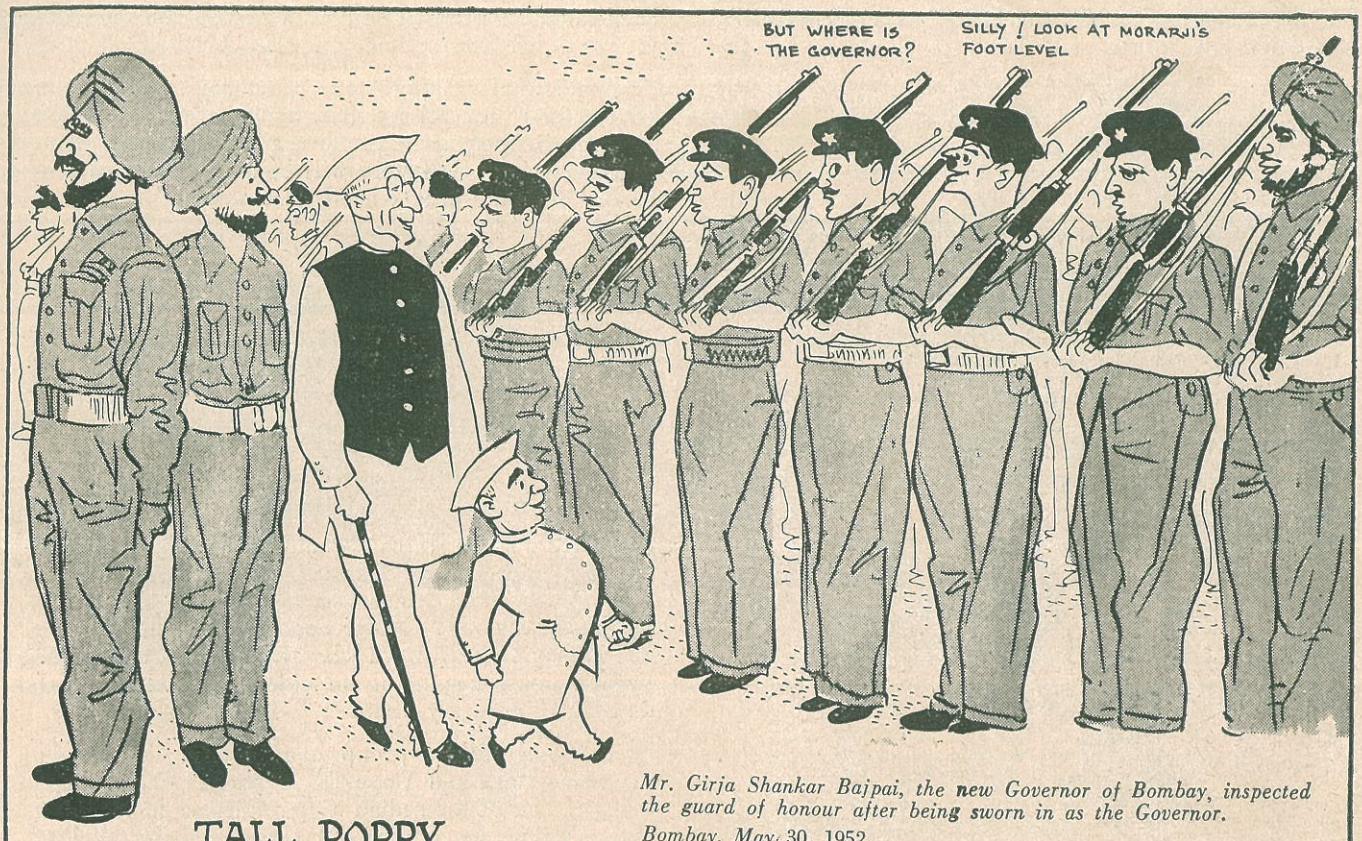


TALL POPPY

Mr. Girja Shankar Bajpai, the new Governor of Bombay, inspected the guard of honour after being sworn in as the Governor. Bombay, May 30, 1952.

with any one. And film actor Suresh has suddenly become fond of little sons remembering his own teething days under Producer Kardar's aegis. But then little Bulbul is not like Baby Tanuja to accept a ready-made poppa.

That Producer Protima Dasgupta is busy these days introducing an American oil magnate, probably as the guy who will "pay them checks in dollars". Let us hope she doesn't fall foul of another silk mercer.

That Begum Para, who was crowned "Queen" of the 69th Field Artillery Battalion of the United States Army fighting in Korea, is running between Bombay and Delhi fishing for a passport to Korea. She wants to entertain the Yankee troops and "queen" it over them. No oily business for that girl!

That Director Santoshi is good at giving presents that earn their own hire. Recently, he gave a radiogram to film actress Rehana. A week later the devils removed the radiogram and Rehana had to pay for a week's music.

That Sheila Ramani, a Sindhi girl from Delhi making her debut in "Badnam", has already made a great impression as an intellectual in Filmistan Studios. But some one discovered that she keeps reading the telephone directory. That is quite a research for Filmistan!

That Prithviraj, our actor in the Council of States, has already fixed age limits for smoking and drinking but hasn't prescribed anything for romantic pursuits. Seeing him with one of his stage charmers so often, people wonder whether men become tender in their late forties.

That Shammi Kapoor, Prithvi's second mistake, has turned the Bombelli Restaurant into an acting academy these days the way he keeps reciting his stage dialogue

for the benefit of other customers. Even Bombelli's ices don't give him a sore throat.

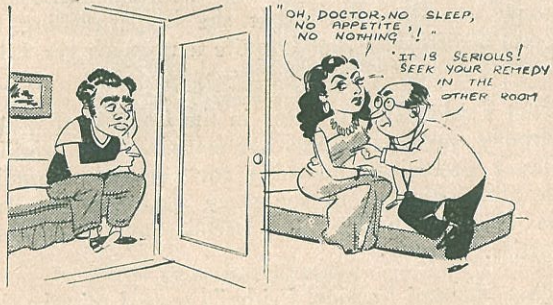
That Nimmi was seriously thinking of flying to England for improving her nose through plastic surgery. But then the Mistry Brothers, thinking that a change in nose would require a change in lens, stopped her.

I MUST GET MY NOSE REPAIRED PALI ! I WANT A PARSI NOSE!"
"VEERA DOESN'T GET WORK WITH A PARSI NOSE!"
"DON'T BE SILLY THEY WILL MAKE PREM NATH OUT OF YOU."

That Shiv Kumar, a 16-year old film fan, made history when he recently presented his desperate love to Suraiya right on the sets of a picture. As the star struggled to be free, Suraiya's granny, Badshah Begum, used chappals on the boy having no teeth to bite. They say that someone from a weekly rag managed to satisfy his own frustrations through a proxy.

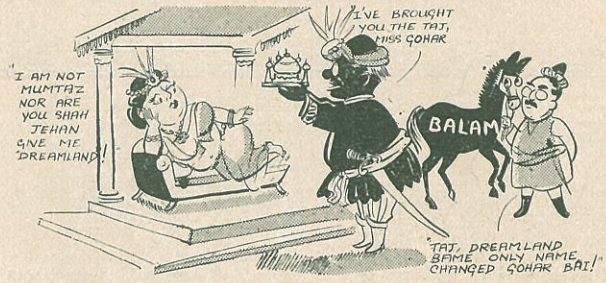
That while this 16-year old film fan rudely handled Suraiya, Rafat, a pretty girl from Delhi, kept Dilip Kumar waiting a whole day in a hotel looking at blank walls for a tryst that never materialized. The glamour boy is licking his pride these days and tears every letter with a girl's handwriting even before reading it.

That a doctor has made a name these days reading star faces and we see famous stars like Madhubala, Kamini Kaushal, Dilip Kumar, Prem Nath and others standing in a queue at his door. Let us hope the doctor has enough rooms to accommodate these film celebrities.



That Nimmi has been losing things these days. Some one has already stolen her chappals, necklace, betel-cutter, wristwatch and what not but no one could yet get to her heart. Some one should snatch her purse.

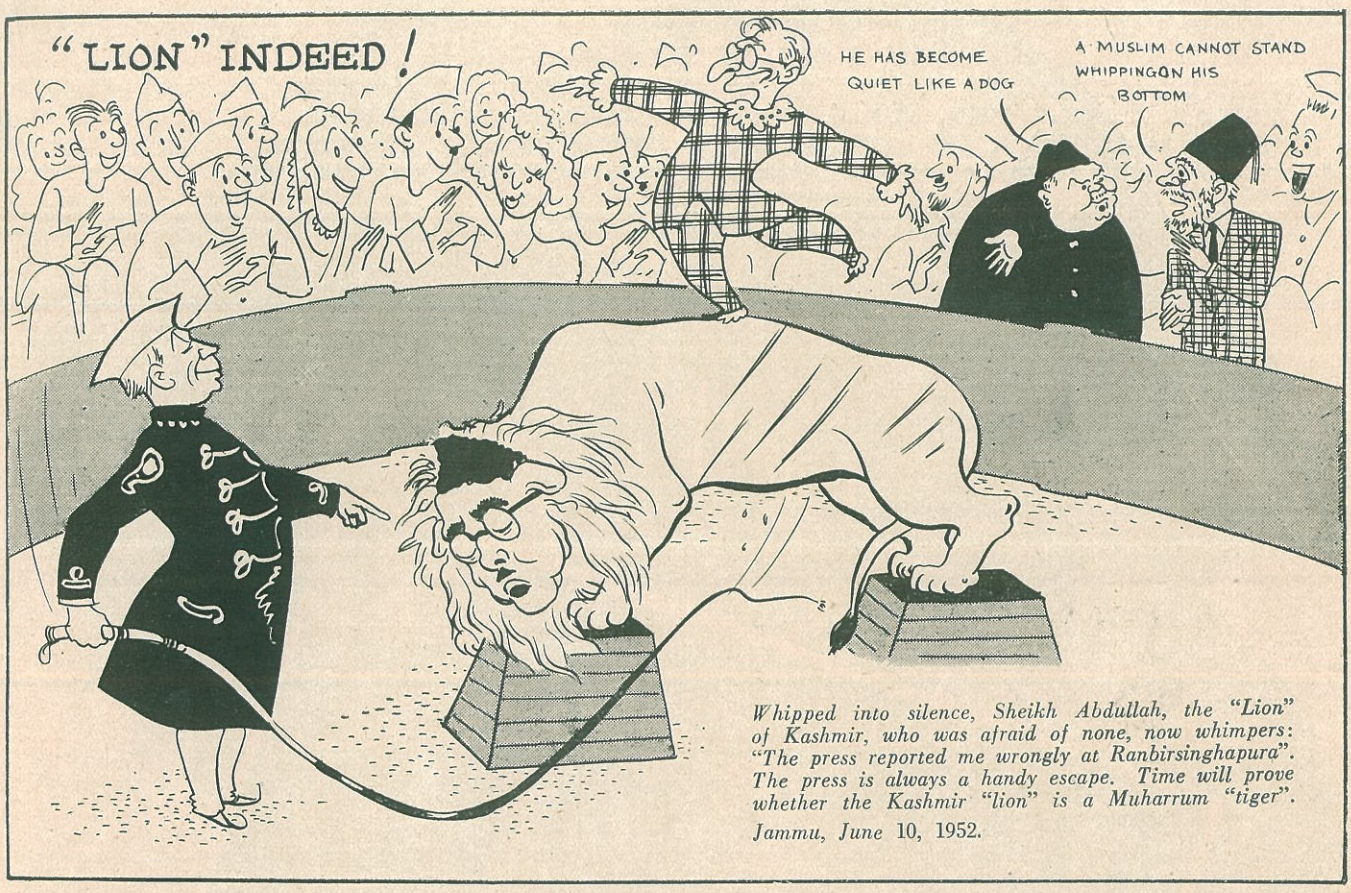
That after making "tons of money" and building "Dreamland" for Miss Gohar, Seth of Seths Chandulal Shah now threatens to produce a Horse Brand picture in Technicolor. The story will be that of "Taj Mahal". Let us pray the profits bring "Dreamland" back.


"I'VE BROUGHT YOU THE TAJ, MISS GOHAR"
"I AM NOT MUMTAZ NOR ARE YOU SHAH JEHAN GIVE ME DREAMLAND!"
BALAM
"TAJ, DREAMLAND BAME ONLY NAME CHANGED GOHAR BAI!"

That Pushpa Hans "would give almost anything to work with Kidar Sharma" her favourite director. When interviewed Kidar Sharma said he doesn't like the word "almost". Kedar doesn't know that "almost" was Hubby Hanso's word who always cuts in when dear Pushpa talks, inspite of an elder like Baburao Patel warning him every time.

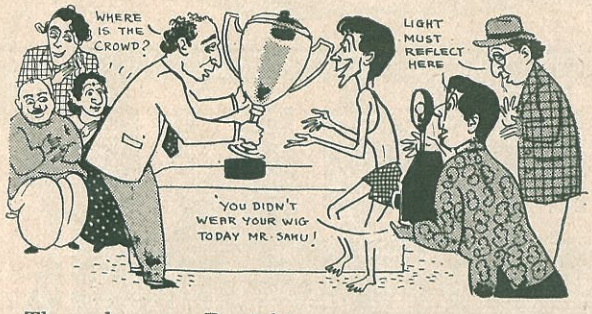
That a college group once invited the Kamlani Brothers—Ram and Gope—to a party. When one of the girls asked Comedian Gope whether he cared for Oscar Wilde, he replied, "I prefer Johnny Walker". Not to be left out, Ram said: "We are not wild. We are Sindhis and peace-loving". Both are film producers.

Lalita Pawar, veteran artiste of the screen, plays one more character role in "Daag", a social theme produced and directed by Amiya Chakravarty for Mars & Movies.



Whipped into silence, Sheikh Abdullah, the "Lion" of Kashmir, who was afraid of none, now whimpers: "The press reported me wrongly at Ranbirsinghapura". The press is always a handy escape. Time will prove whether the Kashmir "lion" is a Muharrum "tiger". Jammu, June 10, 1952.

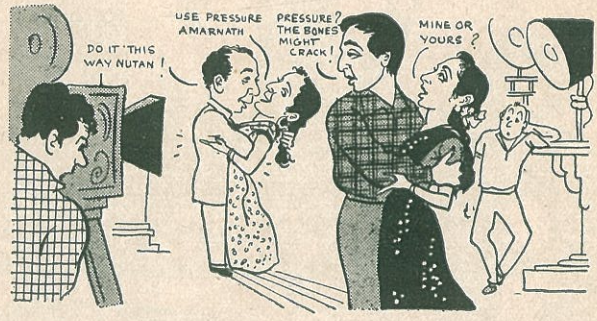
That Comedian Janki Das and Actor Ashok Kumar made a fool of the publicity-conscious Kishore Sahu when they made him shell out Rs. 10,000|- for a trophy for a cycling tamasha at the C.C.I. Kishore took all the Sahus—past, present and future—to witness his triumph as Lord Lonsdale of India but did not bargain for the empty stands.



That when one Punjabi owes money to another the row that takes place is nobody's business. No one actually finds out who owes whom, both the parties being equally aggressive. That is what happened in the Modern Studios when Kuldip Kaur demanded her dues from film producer Roop K. Shorey. Pralhad Rai, the Marwari owner of the studio, couldn't go near Kuldip for fear of being misunderstood so he gave an assurance to Roop Shorey to the effect that he would be paid from Kuldip's dues with his studios. And the matter ended there for all the parties. That is a real Punjabi row. It starts rightly but ends wrongly.

That the weather being what it has been during May, even Nigar Sultana, the pretty wife of the none-too-handsome Director S. M. Yusuf, flew into a temper right on the blue-topped Nilgiri Hills whilst shooting "Hyderabad". Temper being action with the blue-eyed beauty, she walked out on her husband and was next seen in Hyderabad City. Let us hope she doesn't walk out of his married life.

That Amarnath, the hero of "Nirmohi", needs Mama Shobhana Samarth on the sets to inspire him in his love scenes with "Baby" Nutan. Why not call Motilal also and take a full-dress rehearsal?



That the way all unemployed girls collect at Producer Asif's place, the guy seems to be operating an employment agency also. The latest recruit is Taji, Shyam's buxom widow. Role or no role, the girls get a chance to meet and talk to Dilip Kumar who seems to be Asif's pet attraction for all purposes.

That to mourn the loss of Ex-Clownish Excellency Raja Maharaj Singh, film stars are now going to stage

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another public tamasha, this time with hockey sticks. We can see the sticks up when Nargis, Nadira and Para chase the ball for practice every day.

That when people saw Bina Rai and Prem Nath together in Mussoorie doing intensive forest research at all odd hours, they wondered where Poppa and Mama Sarin were. They were waiting at the Santa Cruz airport till the 22nd of June for their little goose that lays the golden egg. Well, you can't tie girls at home these days.

That film director Guru Dutt who is enjoying a long engagement with playback singer Geeta Roy (we don't know how they enjoy an engagement though), is badly mixing names these days. They say he is going to produce a picture with Geeta Bali in partnership. Wonder, whether this partnership is also going to have a long engagement?

That when Vijaylakshmi, our bed-room-eyed belle of the screen, recently knocked down a woman and a child with her Hillman at Chembur, every one from Union Park, including the Sahus, ran to her rescue and nursed her all the way back from the police station to her bed room. No one knows what happened to the woman and the child who caused repairs to the little Hillman. These poor people who infest the streets are indeed a nuisance to our film stars.

That glamour girl Nalini Jaywant and Okasa-fed Ashok Kumar have at last sworn to separate and will no more bore the audience together in future pictures. A wise decision that is seventeen pictures too late!

"O.K. BLUFFER!"
"TAKE BACK THIS TOKEN THAT JOINED US ON THE SCREEN, YOU DUFFER."
THOSE WHOM GOD HAS SEPARATED, LET NO MAN JOIN AGAIN — AMEN!"

That Mohan Bhavnani, the Producer of Films Division, pats himself on the back for making Minister Diwakar a governor. It is his fine work, he says, that got Diwakar the promotion. But he forgets the dead bodies of the filmgoers who saw Bhavnani's shorts and died without even a gasp. Let us hope Bhavnani promotes that Keskar guy similarly. We must get rid of them quickly, somehow!

That Raj Kapoor has decided to celebrate Nargis's next birthday at Madras to take advantage of the decontrolled food grains. We suggest his inviting the artistes of Prithvi Theatres also. They have been living on meagre rationing of both rice and money too long.

That Producer-director Vankudre of Rajkamal distributed gold medals to the "Albela" team of technicians and in an "Ingleesh" "bhashan" praised the picture without even seeing it. Long live Kolhapur!

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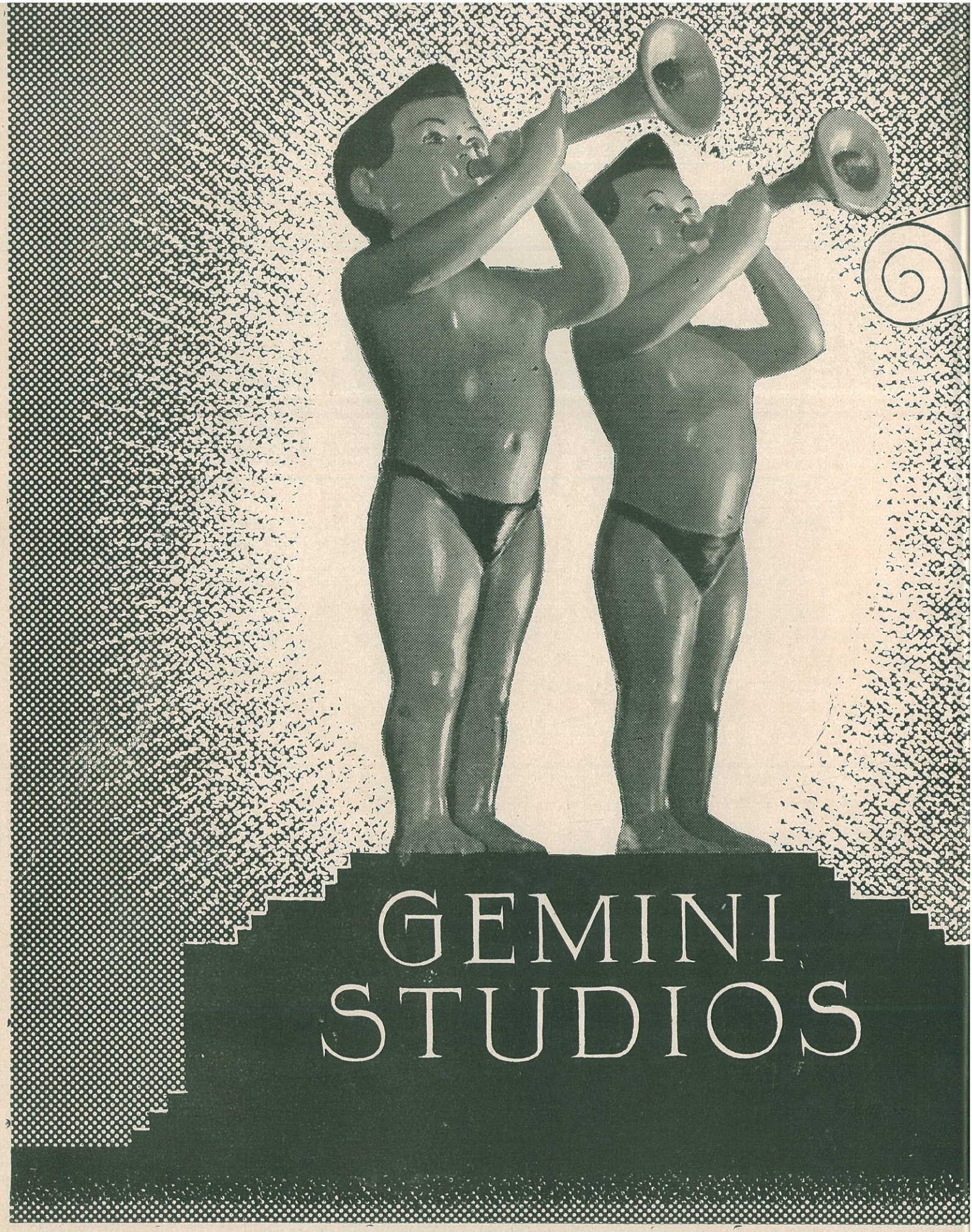
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EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

Madhubala, our popular actress, gives one more excellent performance in "Sangdil", a social story produced and directed by R. C. Talwar.

MRS. KIRAN TEJ (Osmanabad)

Who gave the 'Sheikh' that small pill which made him vomit all that he had stored?

Gopalswamy Ayyangar, the Brahmin 'Vaidya' from the South! It brought the Sheikh's intestines out.

"I DON'T FEAR ANYONE. THE HINDUS AND THE SIKHS KILLED MUSLIMS!"
DOES HE NEED AN ENEMA, DOCTOR?
"THE PILL IS WORKING. HE WILL VOMIT MORE."

JAGDISH RAM PERSHAD (Hyderabad Dn.)

Is Nehru a dictator?

No! But the people around him are cringing slaves. Nehru is merely a spoilt child.

What do you think of the new Bombay Cabinet?

It is a cabinet of three ambitious cockroaches, Morarji, Dinker Rao and Jivraj Mehta,—all Gujaratis and some of the rest glorified chaprasies.

Suppose a girl comes before you with a poster in her hand on which is written, "Kiss me if you like", what will you do?

If I like her, I'll kiss her. I am not Morarji Desai to give her a lecture and waste her time.

E. BABU RAO (Visakhapatnam)

General Cariappa is asking our gallant soldiers to dig wells in Rayalaseema!

Isn't that better than making holes in Kashmir?

MISS VASANT V. MERCHANT (Bombay)

How is it that not a single Parsi has been included in the Central and Bombay Governments?

I would have liked to see Homi Talyarkhan in the Bombay Cabinet to save his wife a shock from which the poor girl has not yet recovered. No one would have been hurt with one more 'yes-man'.

Why do our ministers attend only the marriages of rich persons' offsprings?

The poor men don't invite them. They have more self-respect.

Do you wish to die a martyr?

I am a plebeian. I want to die of a common disease in my bed.

Is Dewan Sharar a rich man?

He is resourceful.

What happens when Nehru has a bad dream?

He runs to the Maulana for its interpretation and the nation gets a bad dream next day.

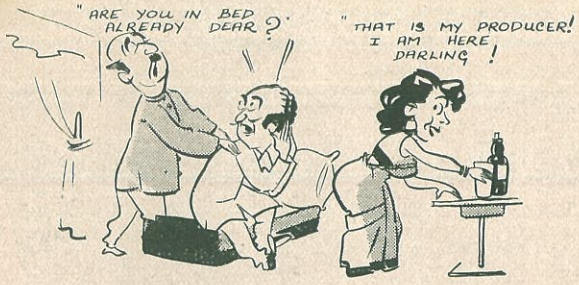
Are toys meant only for children?

Nehru also plays with them. What else are the puppets of his Cabinet?

MOHINDAR SINGH (Nabha)

Do any of our actresses have blind husbands?

Most of them have stone blind husbands.



MRS. BALWANT N. SINGH (Bombay)

If you are asked to play 'Samson' with Protima Dasgupta as 'Delilah' would you accept the role?

Protima's 'Delilah' would be twelve years too late for my 'Samson'.

RUSI BOMANJI MISTRY (Bombay)

Why is Girja Shankar Bajpai perfectly immaculate in his dress?

Neatness adds to the stature of a short man.

What do people seek first: food or freedom?

Food! Freedom is the flatulence of a full stomach.

Do Jesuit Fathers live like Communists?

The Jesuits I knew in my schooling days drank like fish, ate like hogs and looked like bulls. That was over 35 years ago. They might have changed since.

Do girls start telling lies earlier than boys?

Truth dawns on them earlier, so they need lies to balance.

G. RAGHAVAN (Poona)

How do you like the composition of the new Central Cabinet?

It is the old decomposition which has been stinking for five years.

N. GOPALA KRISHNA MURTY (Khargpur)

Why does C. Rajagopalachari cling to politics so much?

He wants a free state funeral.

P. VENUGOPAL (Tellicherry)

I don't see anything remarkable about Betty Grable's legs?

Ask Harry James, the band leader, who is beating his drums about her legs.

ABDUL WAHED (Nowgong)

Is Madhubala vivacious?

No! She has the silent dignity of a statue.

SUSHIL KUMAR CHOUHAN (Mahanga)

Alas! Munshiji?

Indeed! I thought Munshi had intelligence enough to refuse being an official receptionist to Pandit Govind Vallabh Pant. Nehru is a good manicurist, the way he makes some people harmless.

Nargis is setting an example in cigarette smoking to Indian girls and Raj seems to object in "Anhonee", a social subject directed by K. Ahmed Abbas for Naya Sansar.

M. S. VISVANATHAN (Poona)

Are elections taking place in Pakistan too?

The mad Mullahs are still at the Constitution.

What is water to a milkman?

Profit on investment!

If you could read the minds of your friends?

Doing so would destroy even the illusion in my case.

The Hindu scriptures say that the man who has no children goes to hell. Do you believe in this theory?

I know that one who has lives in hell worrying about them.

Of what use is a stone to an Indian?

He can rest on it while travelling, he can use it for grinding his 'chutney', he can tie it round his neck and drown himself or he can set it up

as a god and pray. Nothing is useless in this world if you know how to use things.

Has Gandhiji become a god by now?

Not yet! Give him time, for those who live through ages take centuries to grow.

What happens when a woman is told a secret?

She becomes pregnant and then? It is only a matter of time.

Is Nehru the Indian Napoleon, sir?

He is the international Napoleon! Ask him if you don't believe me.

What do you think of N. V. Gadgil's work during the past four years?

I didn't know he was working somewhere.

Is Korea still in the news?

An illuminated graveyard attracts attention.

What part of Communism do you hate?

The murder of the man for the good of the mob.

RAJPAL (Mysore)

What is marriage to an average American girl?

Home service without tipping!

Is it true that Prithviraj feels proud of Nargis?

Both looking in the same direction with hope in their eyes and love in their hearts. Poornima and Nimmi seem to be thrilled at the sight of the guest in "Mehman", a social romance, directed by Ramanand Sagar and produced by Asha Biswas for Sagar Art Productions.

Nimmi dismisses Vijay Kumar and the guy is puzzled in "Alif Laila", a costume fantasy produced and directed by K. Amarnath.

Only when Raj's picture is half complete! And that is a full year of pride.

Is there no capitalism in Russia?

There are hundreds of rouble millionaires in Moscow. They distribute kopecks and leave the roubles to seek their own quarters, it seems.

Can a blossom be ever born in a brothel?

Doesn't the lotus grow in mud? And yet it decorates the altar of worship!

What is a blush to a girl?

It is the colour in which she should dye her marital bed.

Why doesn't Begum Para marry?

Protima Dasgupta, her 'boy-friend', is a woman and how can a girl marry a woman?

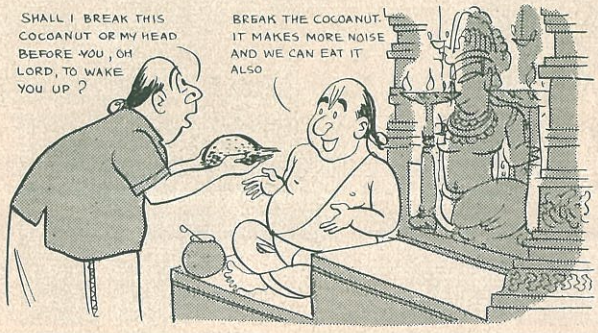
MISS G. JANAKI (Poona)

What do you think of this Bhupat, Mr. Patel?

They call him a dacoit and defame him, for the law says that a man is innocent till he is proved guilty. Till Bhupat is proved guilty, I won't call him a dacoit. I was called a blackmailer by some "very respectable" people, but when I turned round and asked them to prove the charge, they put their tails in and ran away leaving their own character behind.

Why are cocoanuts broken in temples?

To prove to the stone gods how many human heads would be broken in case human beings decided to break their own heads before the gods.


SHALL I BREAK THIS COCOANUT OR MY HEAD BEFORE YOU, OH LORD, TO WAKE YOU UP ?
BREAK THE COCOANUT. IT MAKES MORE NOISE AND WE CAN EAT IT ALSO

Dalmia is not confessing these days?

He is still paying instalments on old confessions.

Are Chandulal Shah and Shantaram god fearing?

God fearing people don't assassinate the character of others.

What happens when you think of Nagasaki and Hiroshima?

I realize what Americans do when frightened out of their wits. They become mean and vindictive.

A. V. NARASIMHAN (Hyderabad Dn.)

Masses minus "M" becomes asses! What is that "M"?

Master!

Show me the way to God, Oh, Gurudev!

Close your eyes and grope through the blind alley of faith and you will meet Him at the end. Or open your eyes and seek him through the avenue of knowledge and you will find him within yourself.

MRS. RAJ ANAND (New Delhi)

Nalini Jaywant has much more sex appeal than any other film actress?

I don't think so. Nalini is a baby-faced balloon at best.

MAHENDRA KISHORE (Sahranpur)

Why do unmarried girls go after married men?

This is a land of pickles and pickles taste better when old and seasoned.

SURESH NAKUL (New Delhi)

Which history is taught in Pakistani institutions?

In Pakistan, history is inherited. So they teach geography for territorial expansion by conquest and conversion.

Chitra, a newcomer, has a better face than Suraiya and she should do well in "Maan", a social theme directed by Safdar "Ah" for Filmkars.

S. N. KAUL (Jaipur)

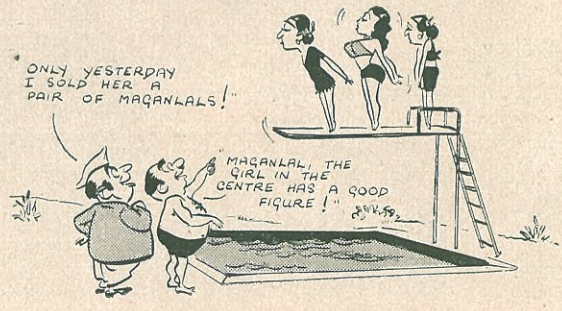
If I were to apply some sand paper to your veneer of frivolity, what would I come across?

A frightening earnestness, punctuated with a little philosophy and prayer.

JAGDISH JAIN (Allahabad)

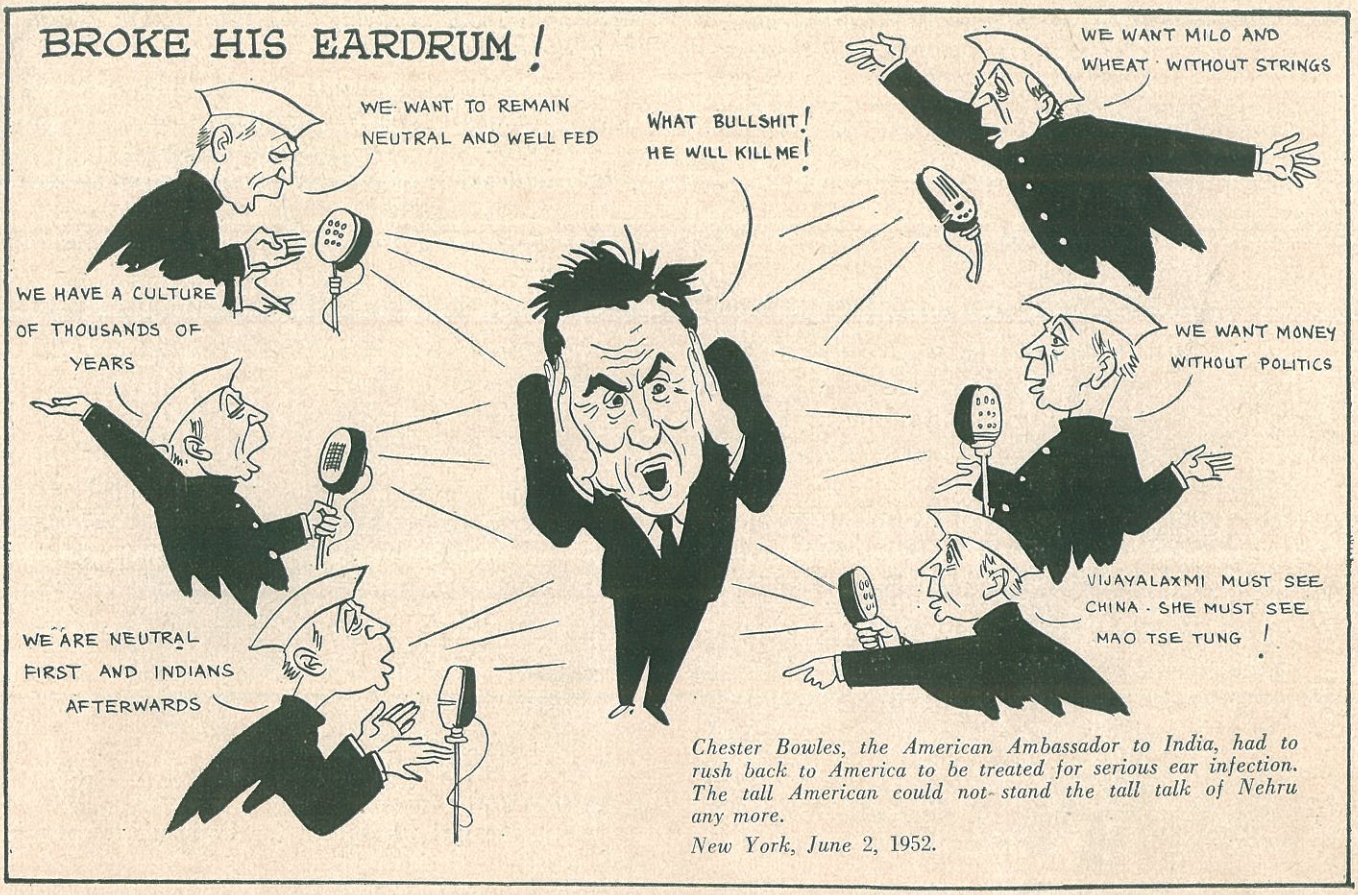
How does an average girl look in a swimming costume?

If Maganlal has made a mountain out of a mole-hill, then she doesn't look so bad but otherwise the costume lives flat and well-ironed.



Why are K. M. Munshi and Sri Prakash so much crazy about "hukkah"?

Some of these Congress leaders are never crazy about anything, including principles. They only try to be humorous and end by being funny.


BROKE HIS EARDRUM !
WE WANT TO REMAIN NEUTRAL AND WELL FED
WHAT BULLSHIT! HE WILL KILL ME!
WE WANT MILO AND WHEAT WITHOUT STRINGS
WE HAVE A CULTURE OF THOUSANDS OF YEARS
WE WANT MONEY WITHOUT POLITICS
WE ARE NEUTRAL FIRST AND INDIANS AFTERWARDS
VIJAYALAXMI MUST SEE CHINA - SHE MUST SEE MAO TSE TUNG !

Chester Bowles, the American Ambassador to India, had to rush back to America to be treated for serious ear infection. The tall American could not stand the tall talk of Nehru any more.

New York, June 2, 1952.

What is assassination?

A punctuation in history!

Do Anglo-Indian girls love Indians or Englishmen?

The white ones love white men and often end where good women should not, while the dark ones marry Indians and build homes.

Does your wife shield you from danger?

Yes! Recently when an Italian girl attacked me with her eyes and charm, I used my wife as a shield and escaped without any scratches.

Is India ours?

No! It is divided between Nehrus and Muslims.

Are you at all called 'dada' by any one?

My step-sisters often use that word to abuse me.

What are crosswords?

A newspaper device for making profits without sweating.

Is it risky to appoint ladies as bus-drivers?

That is one way to reduce our population and solve our food problems.

JATI SINGH (Ambala)

What has happened to the Hindu Code Bill?

It will be cut and served in small digestible bits.

A. ZACHARIAH (Trivandrum)

What do you mean by "Bharat Mata"?

That is a mother with her arms amputated and with cancer in her "milk" and "honey" breasts.

Is Congress a limited concern?

Yes, with Nehru, Azad and Kidwai as managing agents!

Will Zafrullah Khan become the Prime Minister of Pakistan?

He has a better chance in India. In Pakistan he is not even accepted as a Muslim. He is called a kafir.

What is Madhu's bank balance?

Madhu doesn't believe in banks. But her trunk balance should be over ten lakhs of rupees.

Should I accept dowry?

Do if your father-in-law has enough to spare. Money is as necessary as a new bride.

How much did the American people sacrifice to make their mother country self-sufficient?

They sacrificed nothing. They worked hard. Each man worked wisely and selfishly till together they built a powerful nation. In our country the stupid Congressmen talk of sacrifices and forget to work. Sacrifices are needed only to feed the lazy.

What is the most civilized form of begging?

Borrowing in friendship!

May I know if there are Malayalis in your office?

I have not stripped my people and seen the stamp on their bottoms but two of them look suspiciously like Malayalis with their red eyes these days.

In which bank do you save your money?

The United Bank of Grocers, Doctors and Chemists!

What contribution can the Anglo-Indians make towards building a strong and prosperous India?

The white-skinned Anglo Indian usually has his heart in England. He is in India because he has no passage money to cross over.

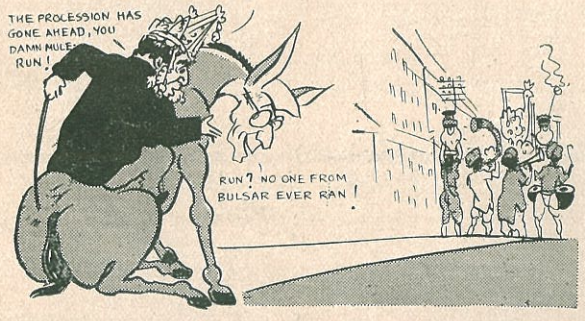
Can a Muslim love?

Considering that millions of Muslims have only one wife inspite of the privilege to have four and seeing that millions stick to one wife inspite of an easy valve of divorce, one cannot help but reach a conclusion that Muslims also love their women and homes like other human beings.

JAGDISH JAIN (Allahabad)

What do you say of Girja Shankar Bajpai's new post?

He will look like a bridegroom riding a mule!



SHASHI SHUKLA (Kanpur)

What is the utility of a beard?

You can brush your words and give them a secular shine.

C. V. N. RAO (Poona)

Is the Great Wall of China really moving?

The Great Wall disappeared long ago. It is now time for the Himalayas to move.

MRS. PRAKASH (New Delhi)

A woman in Ceylon has turned into a man!

And men in Ceylon are turning into monsters. It seems to be a land of radical changes.

What is the secret of K. Santhanam's success?

His speed in saying 'Yes' when Nehru expects a 'No' but doesn't want a 'No'.

What do you find in the eyes of Indira Gandhi?

Nothing! The Nehrus usually have sick and tired eyes.

My husband is only thirty years old, but his hair is getting grey. Kindly suggest any remedy.

Give him a Morarji crop. There is no other remedy.

But I ask, are Ram and Rahim really different?

Yes, but they cease to be different after death.

RAJPAL (Mysore)

What is the last resort of a spinster?

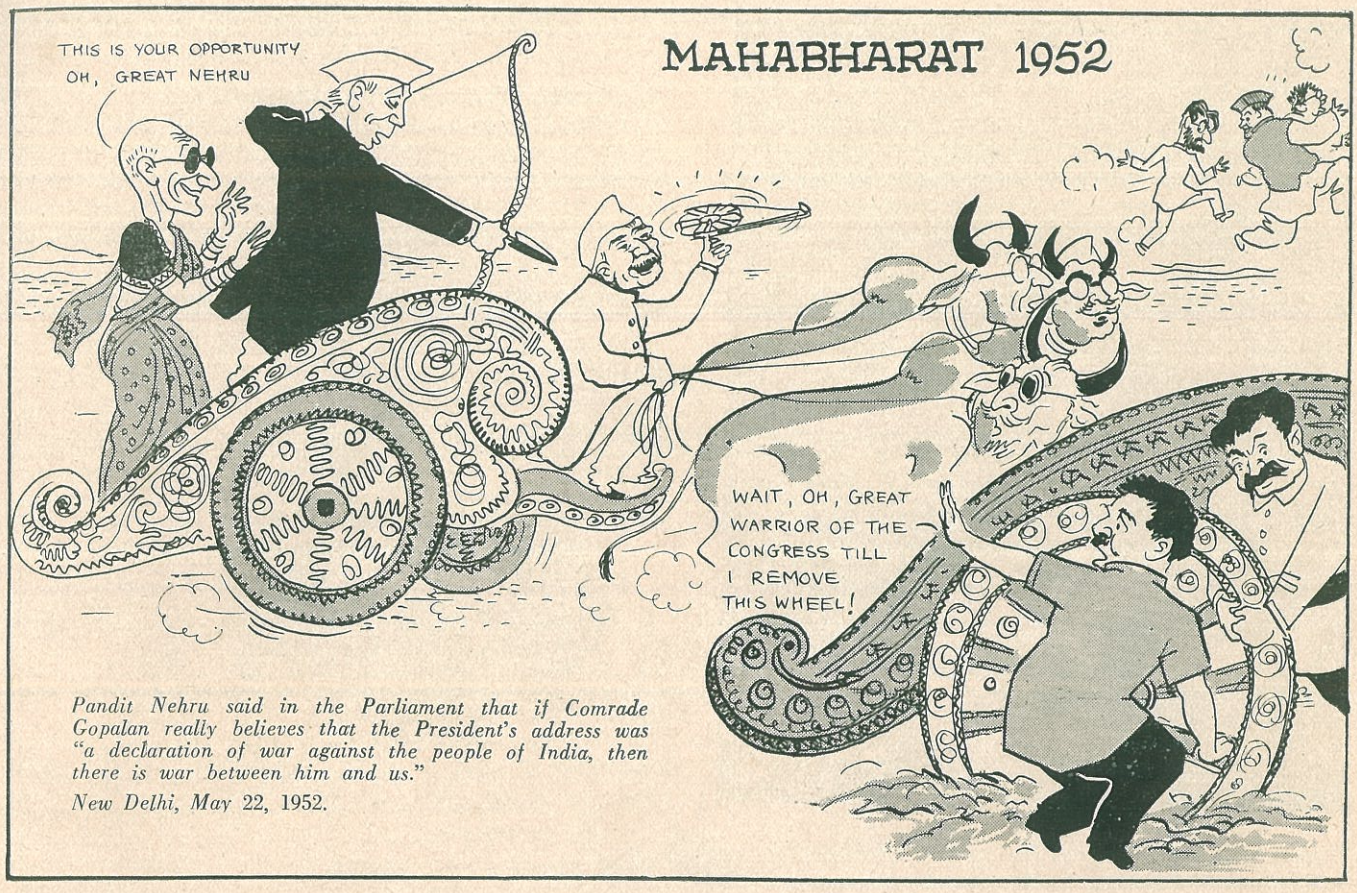
Taking a boarder.

A. RAMANUJAN (Guntakal)

Name the girl who posed for Prabhat's trademark years ago?

Her name is Gulab. She is now the wife of Syed Fatehlal, a partner of Prabhat.

Lalita has a nice curly personality to be popular as a dancer in "Tarang", "Dhoon" and "Madhuban".



Pandit Nehru said in the Parliament that if Comrade Gopalan really believes that the President's address was "a declaration of war against the people of India, then there is war between him and us."

New Delhi, May 22, 1952.

B. T. DEVANATHAN (Hyderabad Dn.)

How about opening a Baburao Patel Benefit Fund?

At the moment a fund is very badly needed but the film stars won't stretch their curves for me nor will the readers stretch their purses. I am thus between the devil and the deep sea.

SAMUEL HANNOCK (Bombay)

When liquor is prohibited in the Quran how is it that some of the Muslims deal in illicit liquor?

Illicit liquor means profits. It is not good to mix business and religion. The Quran is used by some Muslim politicians for communal politics, either to convert the opponent or to conquer him.

V. G. K. THATHACHARY (Karaikudi)

Does the addition of portfolios to Maulana Azad mean that he was "underworked" previously?

That old goatee doesn't work in any case, portfolios or no portfolios. He is merely our secular poster.

Film artistes of Madras are building theatres. Why don't the Bombay artistes follow suit?

Bombay's film stars have money that changes colour in daylight and becomes useless owing to over exposure. After all it is money from an industry in which things are developed in the dark.

How about the present Central Cabinet?

What about it? Aren't all the old cockroaches in it?

V. JAGANNATHAN (Mysore)

What is your opinion about the artificial insemination of women?

That gives a woman a chance to become a father in addition. But who will be pointed out when the child wants its father?

G. C. AGARWAL (Ajmer)

Are concubines permitted in Hindu religion?

Concubines don't need religious sanction, they require economic resources.

What languages can Chandulal Shah speak?

Bad English, bad Hindustani and not so bad Gujarati!

T. K. PATTABHIRAM (Warangal)

What do you infer if your daughter suddenly disappears?

She did one morning six years ago and before

Nimmi kills a million with her eyes in "Mehman", a love tale written and directed by Ramanand Sagar and produced by Asha Biswas.

I missed her she phoned and informed me that she was married. Damn quick work, I call that.

MOHANSINGH S. (Bombay)

Has the film industry shown some improvement after the entry of girls from good families?

Yes, the new girls do things out of sight. They go to Khandala and Mahabaleshwar.

A. N. NARAYANA RAO (Mysore)

Was Parker given the title of Rao Saheb for printing war posters?

No! He was accused of recruiting cooks in the non-combatant forces during the last war and punished with a title. Being a man from Malwan, he didn't even care to defend himself.

DEVINDRA KUMAR SOOD (Indore)

In the long run who will win the race: Russia or America?

Russia! Because the run is round the stomach.

M. Y. SONALKAR (Bombay)

How do you feel on hearing about an air crash?

I pray for the dead. Air travel has become very risky in India with the operators' profits taking away mechanical perfection from the aircraft.

MRS. UMA JAIN (Delhi)

What to do, Mr. Patel, my little son shows Nehru temper?

Hasn't he got a bottom? Spank it till it becomes red. That is what Nehru needs even today.

R. SAROJA SIVANANJAPPA (Bhadravati)

What is a pregnant widow?

A nature's protest!

What do you know about Lloyds of London?

They are the people who pay when rotten films manage to catch fire in India.

How many stitches are there on your body?

My stomach is a stitched up gunny bag.

JAGDISH KAPOOR (Bombay)

Where do mothers learn all the things they tell their daughters not to do?

Half of the don'ts are their own experiences and the other half are their frustrations—things they would have liked to do but either their own mothers or the circumstances stopped them from doing.

C. MOHAMMEDALI (Madras)

How I like Kamini Kaushal?

Dilip Kumar also likes Kamini Kaushal and Khandala too.

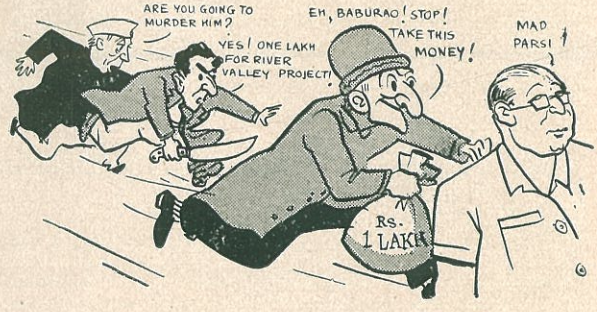
Whose company do you like: the company of beautiful women or the company of intelligent men?

Intelligent men are boring, beautiful women are entertaining.

P. N. KHOSLA (New Delhi)

Suppose a man gives you one lakh of rupees and says: "Forget it! I am doing nothing for you and you need not pay me back"?

I shall take him to the police station and get him locked up in a lunatic asylum. A man like that must be protected. If no one else Chintaman Deshmukh might murder him for the money.



ARJAN D. BHARWANI (Singapore)

What happens when Dahyabhai and Devdas meet?

Dahyabhai congratulates Devdas on getting Birla as a godfather.

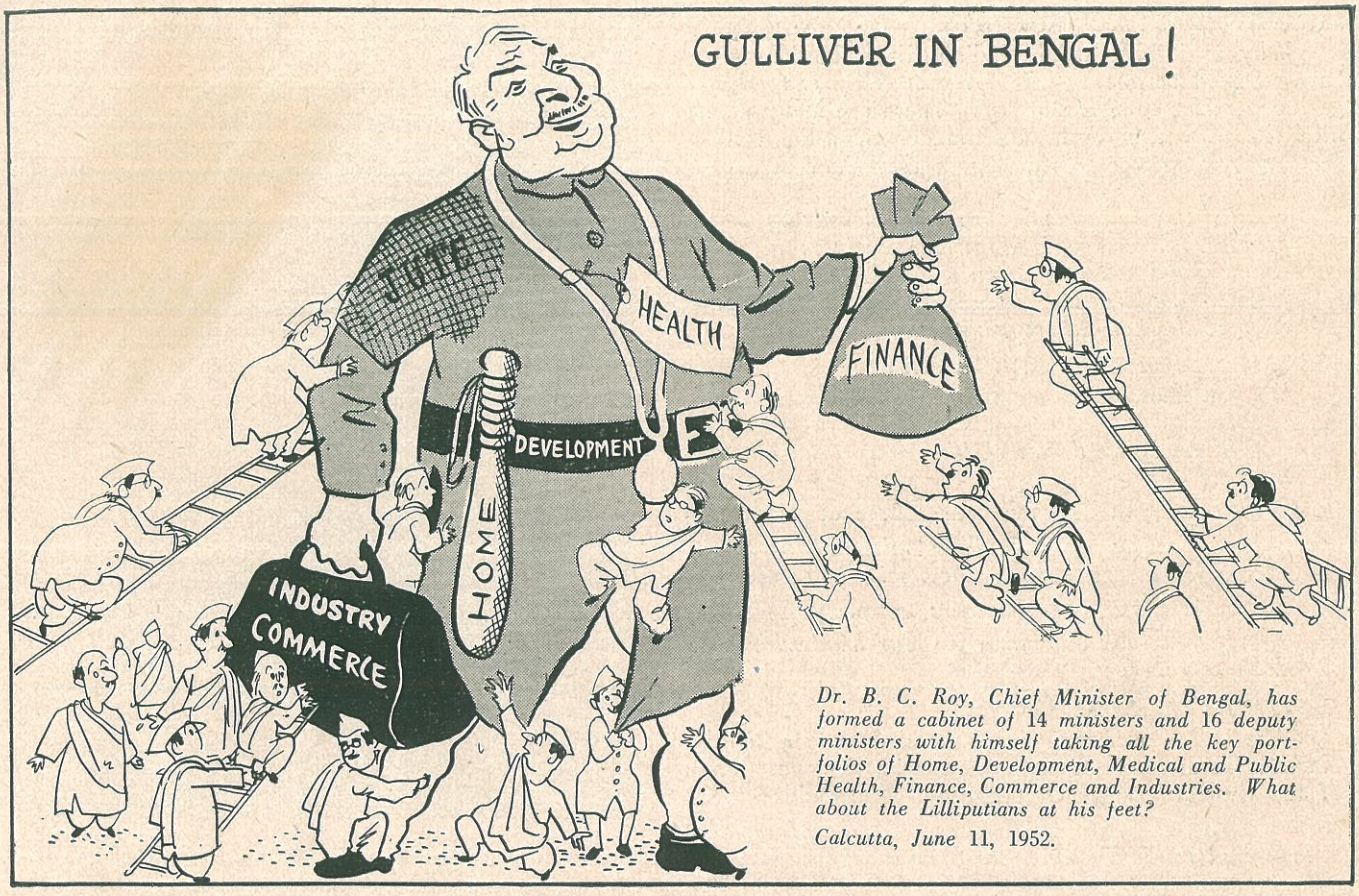
What is a shroud to the corpse?

It screens the eyes of the living and saves them a blush.

What more can we borrow today?

Hope from the future and experience from the past.

What is the latest rumour you have heard?



Dr. B. C. Roy, Chief Minister of Bengal, has formed a cabinet of 14 ministers and 16 deputy ministers with himself taking all the key portfolios of Home, Development, Medical and Public Health, Finance, Commerce and Industries. What about the Lilliputians at his feet?

Calcutta, June 11, 1952.

I don't believe in rumours. A critic works on facts.

Can Nehru mend the Congress?

No! He is too old for mending, bending or lending.

Why has Kidwai joined the Congress again?

To lend action to Nehru's endless words.

Will the Muslims in India fight for India?

They say so but I don't believe them.

You were a great admirer of Minister Morarji Desai some time ago. Now your attitude to him is changed. Can you explain why?

I caught him telling petty lies. And I don't expect a man to be a petty liar and certainly not a man who lectures on virtue without any provocation.

H. S. DORASWAMY (Mysore)

Do you write for money?

Do you think that I work 28 days in a month for fun?

H. SOEKRAM SINGH (Nw. Nickerie S.A.)

What is Nehru in India?

Our last Moghul Emperor!

S. N. JHUNJHUNWALA (Bhagalpur)

Prithviraj has been nominated by the President to the Council of States. Did you congratulate him?

Prithvi has my sympathy. He will lose a lot of time and money in five years for the doubtful honour conferred on him.

K. C. KARUNAKARAN (Cannanore)

For every new picture Kishore Sahu wants new faces to act as heroines. But he prefers with his ageing face and bald head to act as the hero. Why?

That is the illusion of youth producers try to create by casting young mares opposite aged sires to achieve the average of youth. Ashok Kumar was rejuvenated by the same process when he appeared in pictures after pictures with Nalini Jaywant.

R. ATMARAMAN (Madras)

How is it that the editor of "Blitz" is able to publish so many scandals in his paper?

Some he borrows from the Government. The rest he manufactures. But people are always well-supplied.

MISS PHYLLIS DAWES (New Delhi)

Why is it that in all Indian films the heroines have to shed tears for their lovers? Why can't they be independent enough and say: "There are many pebbles on the beach, each one rounder than the last". Do they remain true in real life as they show in these films?

In India husbands are not picked up like pebbles. Marriage is a serious business in this country and when a woman marries a man she instals a god in her home to be served and worshipped through different births.

MISS APARNA CHATTERJEE (Bankura)

Do you know I am a genius? Some doctor told me so.

When is the doctor shifting you to the lunatic asylum?

Where did you discover your source of wisdom?

An empty stomach is a mine of wisdom. Starve for a week and see how wise you become.

Mr. Patel, I want to become your secretary. Agreed?

If you look as clumsy as your handwriting, I don't agree.

A. V. JAFRY (Allahabad)

The U.P. Government has requested a tiger in the Nainital Terai area not to interfere with the operations of the Central Tractor Organization. How odd?

Yes, it is as odd as people entering Pandit Govind Vallabh Pant's office and touching his feet.

Who is strong in peace—Nehru or Stalin?

Nehru's is peace in helplessness, Stalin's is peace in strength!

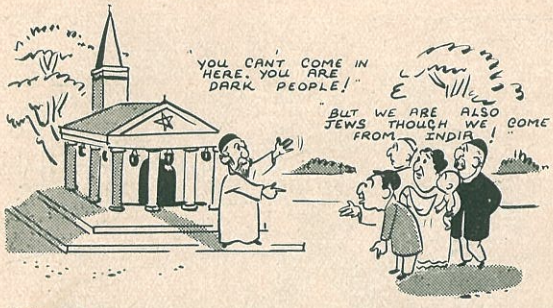
Is democracy the cult of incompetence?

Democracy is the never-succeeding experiment to hit upon the final specific.

K. PONNUSWAMY (Poona)

Some Jews who went from India to Israel have decided to come back to India. Why?

They discovered a ghetto within a ghetto there and learnt that the soil is more kind to a human being than the seed.



What happens to a girl who is not married in time?

When you miss the bus you walk home, looking back all the while whether some bus is coming.

MRS. NALINI N. KATVI (Bombay)

What do the Pakistanis think of you now?

They have stopped thinking and pronounced the verdict: 'Death to the kafir'.

The dawn of youth is a willing burden of the body. Bina Rai adds sex appeal to "Shole" and scorches a million hearts in this love tale directed by B. R. Chopra and produced by Hira films.

MANJU MOZUMDAR (Gorifa, 24 Parganas)

A beggar woman in Delhi has a bank balance running into four figures and her son happens to be a gazetted officer in Nehru's Government!

That's nothing! Wives of some I.C.S. officers have bank balances running into six figures while their husbands earn four-figure salaries under the Nehru Government. These are days of miracles.

P. MEENAKSHI (Poona)

What is your opinion about the "Beauty Contest" held in India?

It brought ugly women to the surface.

PREM G. BHAYA (Poona)

Everybody thinks that Kishore Sahu is now too old to star as a hero. What is your opinion?

He is not too old but too bald to be a hero.

You are a Gujarati and I am a Sindhi. What is the difference between you and me?

You may be a Sindhi but I am not a Gujarati. I am a Banjara, a gipsy, and there is a world of difference between you and me.

K. M. RAO (Waltair)

Like the Hindu Code Bill, why is there no Muslim Code Bill in Pakistan?

You cannot improve on Muslim laws. They

are eternal fixtures. The man who tries to change them changes his residence and shifts to heaven.

Does a kick of Nehru make a man great?

A short man always kicks up. Look where Diwakar, Santhanam, Sri Prakash and others are sitting after Nehru touched their bottoms.

S. K. DESHPANDE (Bombay)

What is it that modern girls find most attractive in boys these days?

The printed cloth which boys use for their bush shirts.

N. RAMASWAMY (Poona)

Is Nazimuddin a perfect gentleman?

He was once but politics seems to have changed him.

KEWAL KRISHEN KAPUR (New Delhi)

"Mr. Nehru is very fair", say the Congressmen?

That is a tribute to his complexion not to his administration.

Not at bay but on guard Poornima takes shelter in a cave in "Mehman", a romantic tale directed by Ramanand Sagar and produced by Asha Biswas for Sagar Art Productions.

MISS K. KAMLA (Poona)

What does the sight of pregnant women remind you of?

Our food problem! I am always afraid of twins. Women are becoming vindictive these days.

P. S. GOEL (Hapur)

Why do women love money?

Because they worship grocers and shopkeepers.

A. KRISHNAN (Sengipatti)

What will an actress do if she happens to see her own figure in the mirror?

She might send a bill to the mirror manufacturer.

What is the difference between the original Eve and the modern Eve?

The leaf has been replaced by cloth. The rest is the same.

What is your view of the satyagraha offered by the Ceylon Indians? Will they succeed in their agitation?

With the elections over they have already failed in their purpose. Now they will be branded as Communists and chased out.

H. S. VENKATA RAO (Mysore)

What do your stars foretell?

Hard work and illness till death comes to my rescue.

MRS. RAJKUMARI SHIVPURI (Sahranpur)

Why are the majority of marriages among the educated classes dismal failures?

These marriages fail because the paltry education which women have makes them overwise and intolerant.

N. R. JETHRA (Bombay)

Is the latest somersault of Sher-e-Kashmir the last one?

No! He will do the Russian ballet on his toes when he sees the knife approaching his prize cake.

PREM KRISHNA MISRA (Bareilly)

Recently film actor Motilal remarked: "I can buy a hundred pressmen". Is it not a great insult to the entire fourth state?

No! Because 99.9% of the press all over the world can be purchased. Why should truth hurt? The press in India is a very corrupt institution with a few happy exceptions.

Sex is always a discreet inquiry when the other one is a maiden of seventeen innocent summers. Here is Nasir Khan, with desire on edge, selling an idea to Nutan in "Shisham" a romantic tale directed by Kishore Sharma and produced by Aneel Pictures Corporation.

MISS KUSUM LATA RANI (Meerut)

What is Morarji's aim?

He is aiming to be the Prime Minister of India.

MRS. T. S. SAMEER (Colombo)

Isn't a tub bath very unhygienic?

It is one of the vices planted by the white man in India.

MISS S. KANTI SRIVASTAVA (Bareilly)

Can you name any single person who died of starvation in India after 15th August 1947?

Starving stomachs have no nameplates.

I want to send you my photograph for your autograph?

Do, but don't forget to enclose the return postage.

MISS MOHINI GUL (Kuala Lumpur)

What are the qualities in a man that makes him a gentleman?

The first essential is a good woman—around or in view. Amongst men, one doesn't have to be a gentleman.

MRS. KESAVA RAO (Madras)

Gandhiji is waiting for you, Mr. Patel!

He will be disappointed. I am joining Vallabhbhai.

BISHAN SAHAI (Delhi)

What precautions did the judges take while examining the assorted beauties in the Beauty Contest?

As there was none beautiful, it was merely a problem of choosing the least ugly. That needs no precautions.

What part luck played in your success?

Ninety per cent! And the remaining ten per cent of struggle cut short my life by fifty per cent.

V. R. SRINIVASAN (Periyakulam)

What is our Congress High Command made of?

One dictator and the rest errand boys.

MRS. VISALAKSHY RAMANATHAN (Mannargudi)

Why do they print the American Reporter?

To justify the salary of some American idlers in India and waste some valuable newsprint. The rag does not even educate.

Do you think a dutiful wife should close one eye to her husband's fault?

My wife closes both her eyes otherwise she would lose her eyes, one after the other, through sheer strain of seeing things that I do.

S. N. JAGANNATHAN (Coonoor)

Do you support linguistic provinces?

Because India is a big mess of languages, linguistic division of the country might be useful for administrative purposes.

Do you think that the Communists will serve the common man better?

No! Whichever the party that rules the country, the raw materials to build a paradise remain the same. The Communists will turn the common man into cattle and deprive him even of the right to protest.

HARBANS SINGH (Singapore)

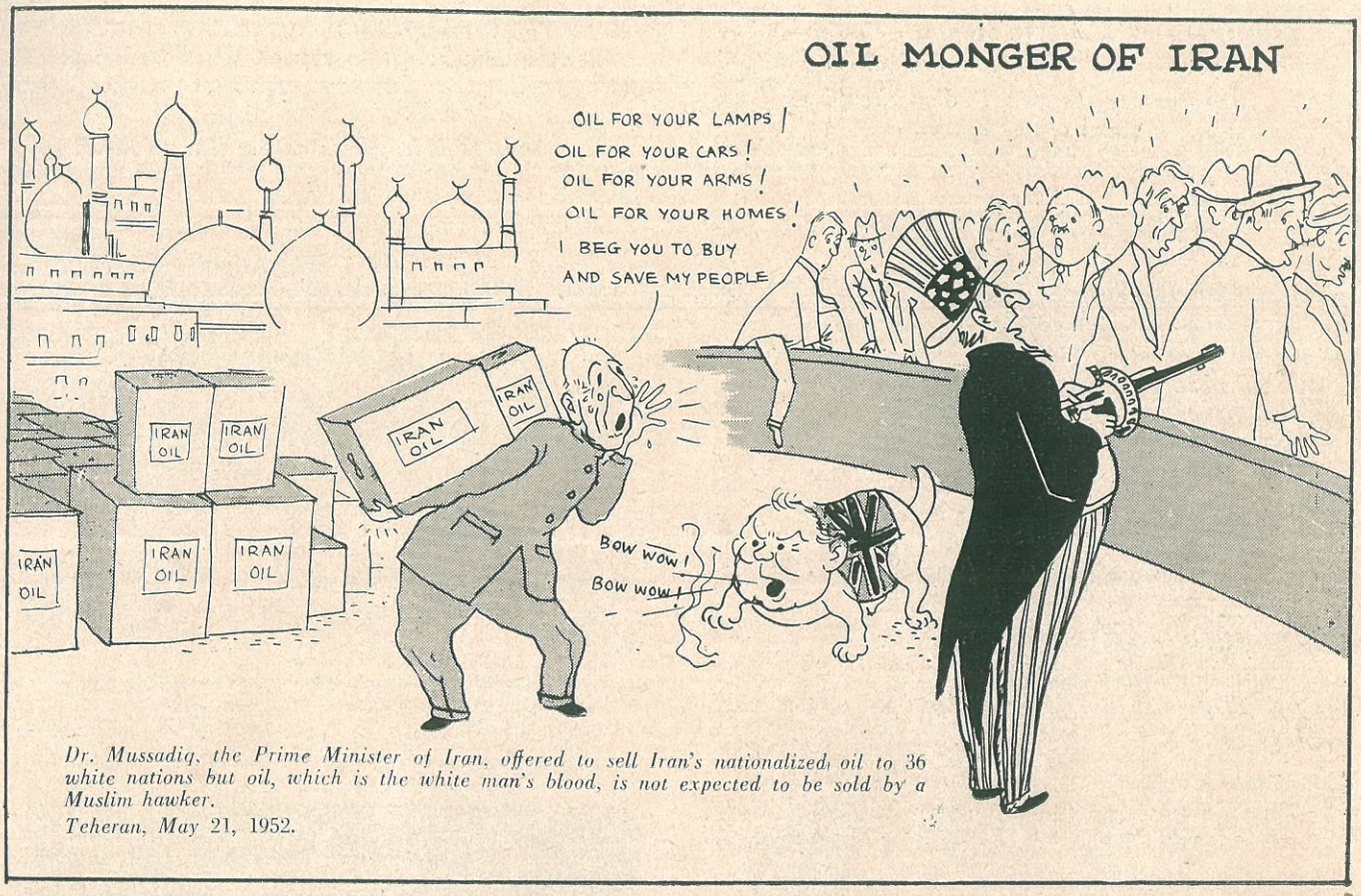
Which is the shortest route to a woman's heart?

That is a matter of looks and complexion. A dark and ugly girl carries her heart on her palm ready for service.

M. VIDYA (Coonoor)

High, higher and where?

To the top where only one man can live precariously, the accommodation being too small, the winds too strong, and the rush of pushing visitors



Dr. Mussadiq, the Prime Minister of Iran, offered to sell Iran's nationalized oil to 36 white nations but oil, which is the white man's blood, is not expected to be sold by a Muslim hawker.
Teheran, May 21, 1952.

too constant. The next step from the top is a step downwards.

Our people have started fighting for their citizenship rights in other countries too!

They are fighting for their jobs, homes and investments. People who desert their own country for profits have no right to demand privileges from other countries.

HARIRAM G. JUGAT (Bombay)

What is that sin committed by the Maharaja of Kashmir but not by the Nizam of Hyderabad?

It is not only a sin but also a crime for a Hindu prince to rule over a Muslim majority. Read our secular bible.

T. A. LARICHE (Pahang, Malaya)

Some people don't have much to say, but you have to listen to them a long time to find it out.

So, you have Nehrus in Malaya too!

NARGIS (Dehra Dun)

Where is Pushpa Hans nowadays?

She is in Bombay, looking charming and dangerous.

K. J. MAKHIJANI (Ibadan, Nigeria)

Who is your best friend on earth?

My dog Moti! His devotion is a tyranny of love.

K. S. VENKATESWARAN (Gobichettipalayam)

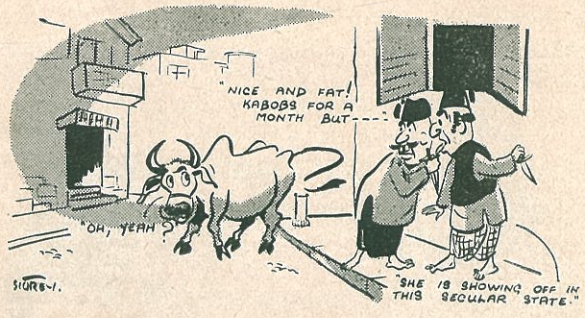
How to identify Baburao?

Go to any mosque in the city, ask any Muslim you meet and he will bring you to me.

R. JANARDAN (Bombay)

What is a cow in a secular state?

A citizen that got freedom from Islamic conversion.



DESH BHUSHAN JAIN (Delhi)

How can a man make his silent wife speak?

Silent wife? Where can you get this gem?

K. D. SHAHI (Bombay)

What is slow poison?

The vanaspati ghee which is ruining the nation and cursing posterity under the Congress government.

N. C. JANI (Dar es Salaam, B.E. Africa)

Which outdoor game do you prefer?

Cross-country motoring! You should see how the car gets hot and out of breath.

P. C. NAIK (Karwar)

Do you eat gram every Friday?

I am not a villager from Karwar.

JAYALAKSHMI R. (Poona)

Why do even fashionable Sindhis buy and eat cheap edibles from gutterside hawkers?

Probably because the hawkers are Sindhis! That is the only possible explanation for this strange anti-social behaviour.

Why do babies have their eyes and fingers closed at birth?

In the place they come from you can neither see nor scratch. You need these aids to grope in a lighted world of enlightenment.

MISS SNEHALATA (Cheul)

What message do statues give to the world?

That fame lives longer in bronze and marble than in flesh and blood.

K. MADHAVAN (Madras)

What do ministers find in journalists?

Publicity agents to write good obituaries of speeches that die immediately after their delivery.

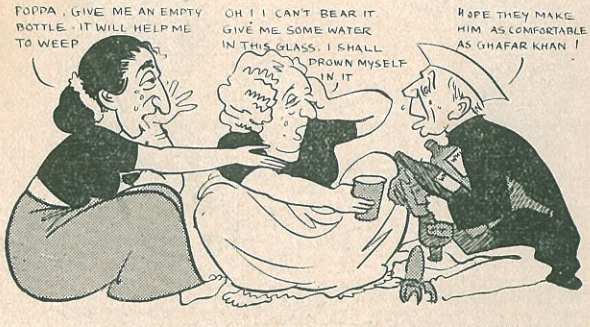
Do you think that our people will repent for having voted for the Congress?

People will repent if they rest on their oars and allow the Congress to drift. Having voted for the Congress, people must whip the leaders from day to day till the Congress becomes a perfect people's organization.

MRS. RAJANI DEVI (Bombay)

If Maulana Azad is kidnapped?

There would be a mourning in the Nehru family.


POPPA, GIVE ME AN EMPTY BOTTLE - IT WILL HELP ME TO WEEP
OH ! I CAN'T BEAR IT GIVE ME SOME WATER IN THIS GLASS. I SHALL DROWN MYSELF IN IT
HOPE THEY MAKE HIM AS COMFORTABLE AS GHAFAR KHAN !

Can you name one Muslim politician in India who has stayed here out of patriotic motives?

I can name two: Maulana Azad and Rafi Ahmed Kidwai. We do need some people to look after 40 million Muslims.

Name one great quality of Prithviraj?

His mock humility!

B. R. DATTA (Burla, Orissa)

What have you got to say on the Government of India's press note on your editorial article "The Crescent Over India"?

Fools rush in where angels fear to tread.

V. RAMAIAH (Challapalli)

Are you a credulous man?

Not after thirty years of Gandhism and five years of Congress rule.

SHARATCHANDRA (Bombay)

Is Sheikh Abdullah an Indian?

He is a Muslim!

BASHAMBAR LAL (New Delhi)

Why don't we have a zoo in Delhi?

If real lions start attracting crowds, who will see 'Maulana' Jawaharuddin Nehru?

S. BABZEE BAB (Jeypore, Orissa)

What sort of a pilgrimage is India to American tourists?

People find out what they look for in any part of the world. I know a man who went to the tiny hamlet of Rameshwaram and instead of visiting the temple, he spent the day in a prostitute's house.

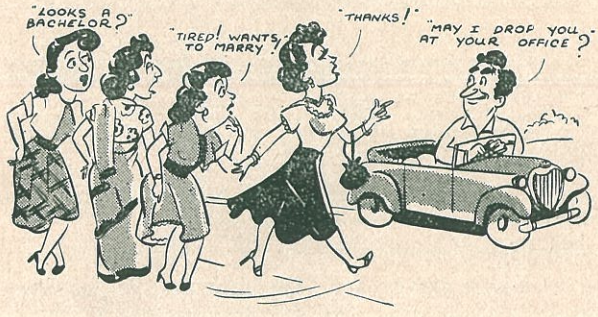
Men become brutes when beauty provides the incentive. Through ages the altar of beauty has been painted red with human blood. Here is Bina Rai between two desires—Prem Nath and Ullhas—one loving and protecting, the other arrogant and aggressive—in "Aurat", a spectacular passion play produced by Varma Films.

That was several years ago and I have not yet recovered from the shock.

SUBASH J. RELE (Bombay)

What is your advice to girls waiting for matrimony?

Stop waiting and start working! Marriage is an accident a girl meets with on her way to work.



Do you love American girls?

I like their photographs. That is all I can risk with those alimony honies.

If America loses Korea?

After spending ten thousand million dollars in two years and losing a hundred thousand American boys and buying death at a hundred thousand dollars per head, it will be a great tragedy if America loses Korea. And yet it will.

Are stolen kisses pure?

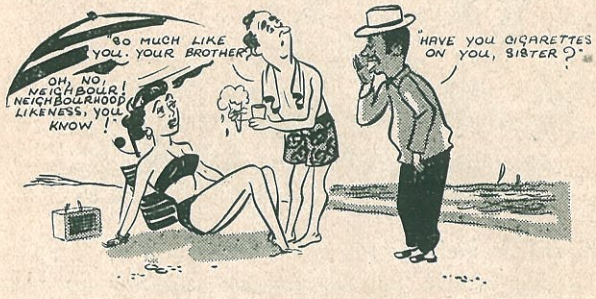
That is a Prohibition problem. The more restrictions, the more adulterated the kisses!

What is missing in U. N. O. politics?

One fifth of the world's population—China!

How can one identify an Anglo-Indian girl?

That is the pop-eyed girl of India. You often find her window-gazing in front of big shops, dancing for a meal in our restaurants or acting as a sea-side guide to foreign tourists. That is the girl who won't introduce her own brother if he happens to have a skin a shade darker than her own.



What are the uses and abuses of clubs?

Most of the clubs are share markets of sex these days.

How is God advertised in America?

As a guy who smiles on a full community chest.

Do women want war?

Not outside their homes!

People say that there is a sudden awakening amongst our princes. Can you tell what is it?

They are woken up in the early hours and marched to the Rajkot jail these days.

For whom are stone gods waiting?

Waiting for the blind millions to open their eyes and see how the gods are robbed by the priests.

What is the burning problem of the day?

Illicit distillation! Its smell and smoke fill the air for miles around.

What should the film industry expect from Prithviraj Kapoor now?

A nominated member never conceives. He always nurses his patron's baby.

Where is Rajaji's heart?

In Rajen Babu's chair!

What future has Prithviraj Kapoor?

The one you can see is Raj. The one round the corner is Shammi. One under the bushel is Shashi. That man has three futures.

What do open palms remind you of?

Indians and empty stomachs.

Can you read Morarji's mind?

No need to bother. He recites it himself.

What does Mao Tse Tung think of Nehru?

He admires Nehru's capacity to talk and not settle down to work. And he hopes Nehru will persevere in his talking talent and allow Mao to work in India as soon as possible. Mao is a dumb worker.

What do you expect from Rajkumari Amrit Kaur?

Nothing! That is a woman who never disappoints.

Do prostitutes ever shed tears?

Some eyes may not have vision but all have a place for tears and though some tears may be prostituted for a purpose, most of them being born in the crucible of pain cannot be avoided even by the most heartless prostitute.

MRS. SNEHAPRABHA VASUDEV (Bombay)

What are Yankees doing in Korea?

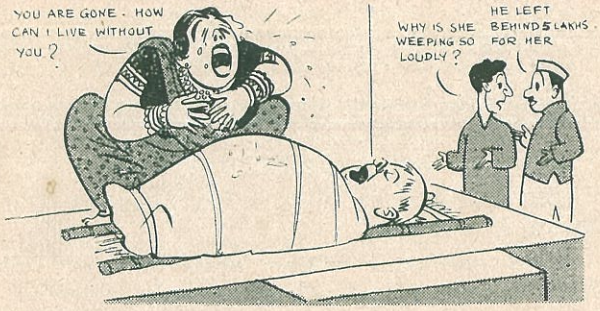
They are selling death in a patriotic packing.

What is the Maharaja of Gwalior doing these days?

Busy mixing dollars with rupees.

When does a widow hide her tears?

When the husband dies a bankrupt. In these days even tears need a bank reference before they are valued.



Do you admire Begum Para?

Of course, I do! She knows the secret of living well without working.

What happens when girls marry men they don't love?

They get children quickly and stop thinking of their husbands.

What do you admire in Vijaylakshmi Pandit?

Her brother who is a very sincere patriot.

What state language do you advocate for India?

English! And this advocacy does not need any argument.

What does new-born China mean to you?

I like the Chinese as our friends beyond the Himalayas.

Is Dilip a staunch nationalist?

He is utterly secular in love.

Do you recommend wife beating?

I recommend it as a national security measure.

Does a widow ever wink?

She should unless she has stopped travelling.

Do you ever join mass spinning?

I don't believe in periodical exhibitionism. I am not a white-capped hypocrite.

Can I be of any help to you?

You, a Mrs? No! I don't believe in poaching.

Can we boast of you, Mr. Patel?

Don't waste your breath. Buy "filmindia". That is being useful to both.

R. JANARDAN (Bombay)

Are Sindhis sentimental?

Yes, when they want to sell you something.

When an air-hostess yawns what does it signify?

All-up flying previous night.

Is K. A. Abbas a progressive politician?

Must be the way all Communists write to him from the jail.

Why does a modern youth take pride in introducing his young wife?

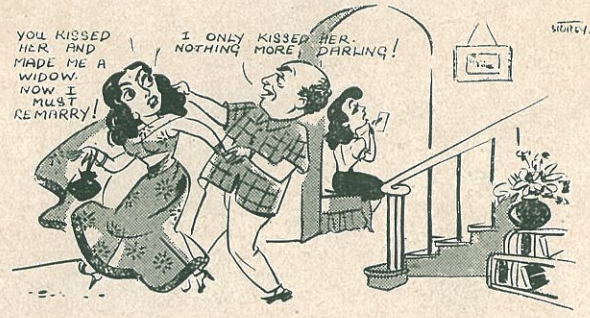
It is his believe-it-or-not acquisition. He brands her with his name before she escapes.

How old does Raj think he is?

His father is 47. Raj should be sixty, seeing that only fathers are born in the Kapoor family.

Are women heartless?

Not till another woman appears on the scene.



If Ashok Mehta were a Congressman!

He would be the Labour Minister in the Central Cabinet and lend some realism to the job.

Does Rajkumari Amrit Kaur ever blush?

A blush needs blood and youth apart from modesty.

What future has S. K. Patil?

Patil's 'present' is Nehru and unless that becomes a 'past', he won't have a 'future'.

Are Yankees indolent?

A white brassiere below a transparent coloured blouse does attract the eye and tickle the imagination. But then Nasir Khan makes a side approach to Kamal in "Shisham", a ticklish tale of love produced by Ram Idnani and directed by Kishore Sharma for Aneel Pictures.

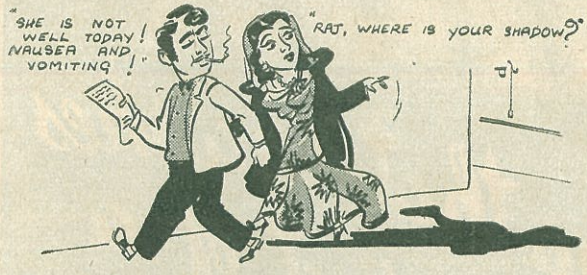
Indolent people cannot become a menace to the world in a short history of 150 years.

What is sex consciousness?

The art of letting the neighbour have a good look.

What is Raj Kapoor without Nargis?

A man without a shadow.



Can Indira Gandhi dance?

The kid is not a patch on her aunty with her curly top and sleeveless blouse.

If you are invited to Russia!

I am not a fellow traveller to accept free invitations and then come back and write fiction.

What is Morarjibhai's expensive luxury?

Sadism!

SURENDRA SINGH (Delhi)

What breaks your heart?

At 49 I have no heart. I have only a conscience.

R. B. DUGGAL (Meerut)

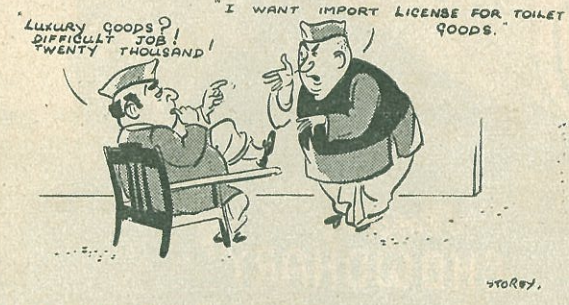
What makes Kidwai indispensable in a Nehru Cabinet?

You need at least one man with some brains and imagination to rule such a vast country.

K. S. RANGANATH RAO (Nagpur)

What work, in your opinion, would be better for the defeated Congress ministers?

They should take to touting between the merchants and the civil servants. Some have already launched out on this business.



DEV KUMAR (Bombay)

Instead of exhibiting their glamour in public streets and playing stupid cricket matches for some 'charity' purposes, why don't our stars contribute a bit of their own fortunes towards similar purposes?

By staging 'tamashas', they rob the people once again and thus become "charitable" at the expense of others. Do you expect film stars to part with their ill-gotten gains?

M. S. DAS (Baroda)

What do the photographs of 'newly weds' in the Illustrated Weekly indicate?

That marriage is a game for ugly persons.

R. PARTHA RAJ HOLOUR (Poona)

What do you think of the present Socialists' agitation against food prices?

The Socialists are merely trying to recover their lost prestige by trading upon the country's misfortune. They want to create chaos and embarrass the Congress.

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A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR JULY

1st Prize to Subash J. Rele (Bombay); 2nd Prize to Jagdish Jain (Allahabad); 3rd Prize to Rajpal (Mysore); 4th Prize to Miss Vasant V. Merchant (Bombay); 5th Prize to Miss G. Janaki (Poona); 6th Prize to K. C. Karunakaran (Cannanore); 7th Prize to K. S. Ranganath Rao (Nagpur) and 20 consolation prizes to the following: Mrs. Kiran Tej (Osmanabad); Jagdish Ram Pershad (Hyderabad Dn.); Mohindar Singh (Nabha); Sushil Kumar Chouhan (Mahanga); S. N. Kaul (Jaipur); V. Jagannathan (Mysore); Mrs. Uma Jain (Delhi); Jagdish Kapoor (Bombay); P. N. Khosla (New Delhi); Miss Phyllis Dawes (New Delhi); Manju Mozumdar (Gorifa, 24 Parganas); Miss S. Kanti Srivastava (Bareilly); N. R. Jethra (Bombay); V. R. Srinivasan (Periyakulam); Mrs. Kesava Rao (Madras); S. K. Deshpande (Bombay); Harbans Singh (Singapore); Hariram G. Jugat (Bombay); Devindra Kumar Sood (Indore) and Kewal Krishen Kapur (New Delhi). Money orders and copies are being sent to all the prize winners.

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SUMITRA DEVI—

This charming daughter of Bengal is a star of stars. With her provincial background of culture and emotion, she has graced many a stellar role with that rare emotional artistry which only a Bengali girl can portray. Beautiful in feature and expression and exciting in youth and charm, Sumitra Devi has already given a good account of herself in pictures like "Ghungroo," "Raja Harischandra", "Diwana" and "Mamta". And seeing the new assignments that are offered to her every day, producers seem to be competing to pay homage to her versatile talent.

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ASHA MATHUR
BHARAT BHUSHAN
KULDIP KAUR
HIRALAL
RAMESH GUPTA
RANI CHANDA
MENAKA
JANKIDAS
KANTA KUMARI
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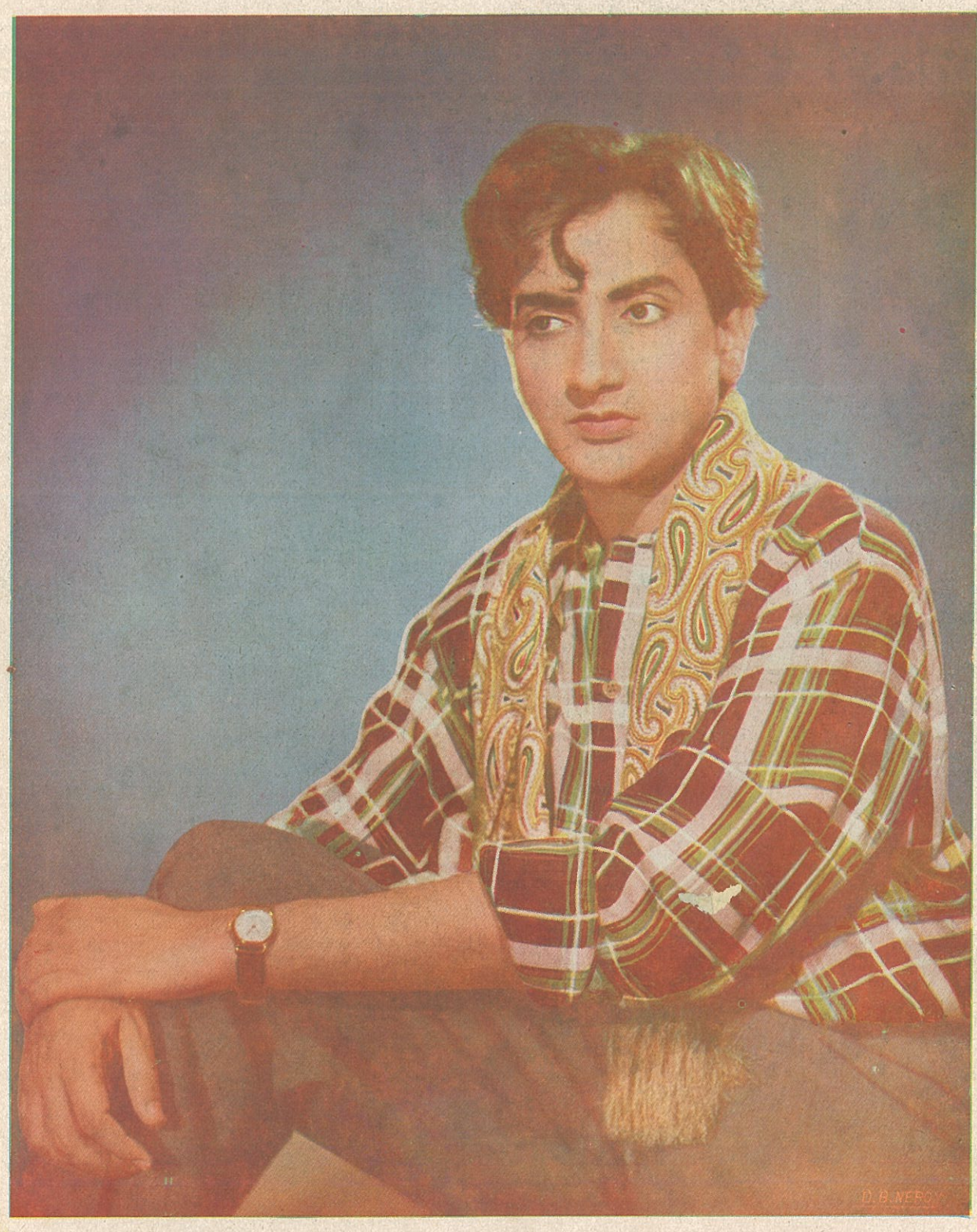

BHARAT BHUSHAN—

Handsome to the nose tip and with a rare photogenic face, Bharat Bhushan has reached stardom because of his unique ability to portray roles with great emotional intensity. Working in many pictures like "Farmaish", "Pahili Shadi", "Hamari Duniya", "Anand Math" and "Maa", it is his excellent performance in the last one that has now got him a new assignment with the A. V. M. of Madras. And those South Indian producers pay money by bushels.

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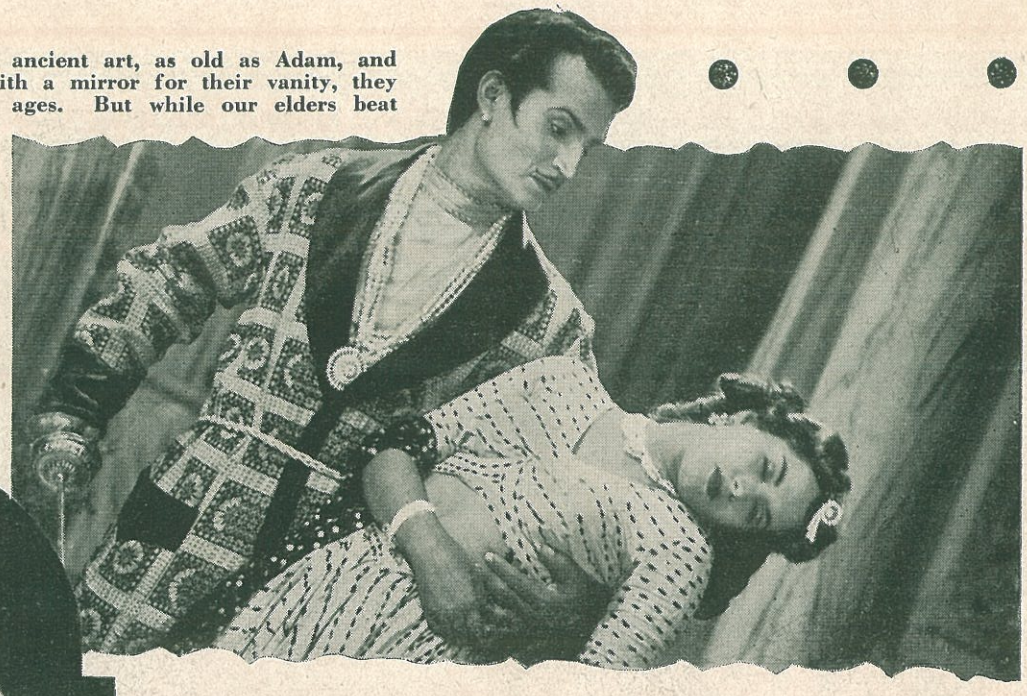


Manhandling women is an ancient art, as old as Adam, and because it provides men with a mirror for their vanity, they have perfected it through ages. But while our elders beat their women till they bathed in their own tears, modern film actors achieve the same results with a few deft tricks. Here is Jeewan, the popular villain! He has Shyama limp and helpless, unconscious of the treasure she reveals to his greedy eyes in "Nishan Danka" produced by Saroj Pictures.

With his magic words Shakespeare created characters whom God found difficult to supply. And seeing Kuldip Kaur playing on the screen it seems that the Creator took centuries to give us a type like Lady Macbeth. Kuldip can kill with eyes alone. Why bother about the rest in "Mashuqa" produced by Chitrakar Ltd.?

OUR REVIEW

"Saloni", A Humorous Entertainer!

Director Advani's Intelligent Direction!

Good Luck Pictures' "Saloni" has turned out to be quite an entertaining picture notable for presenting some intelligent comedy.

This picture has some quite funny situations and humorous dialogue and at places one can not help laughing. And in these days to be able to get a couple of genuine and spontaneous laughs out of an audience is quite an achievement for a director.

The story is about one Arjun, a modern Don Juan who has wealth and youth, who smokes 'Churchman No. 1', reads 'True Confessions', sports gay clothes and scratches his buttocks whenever chased by girls as if his brain-box is located there.

Dozens of girls in the city pine to go to bed with him, preferably after marriage if they can help it. Arjun on the other hand tries to avoid them, probably because of Morarji's Anti-Bigamy Act.

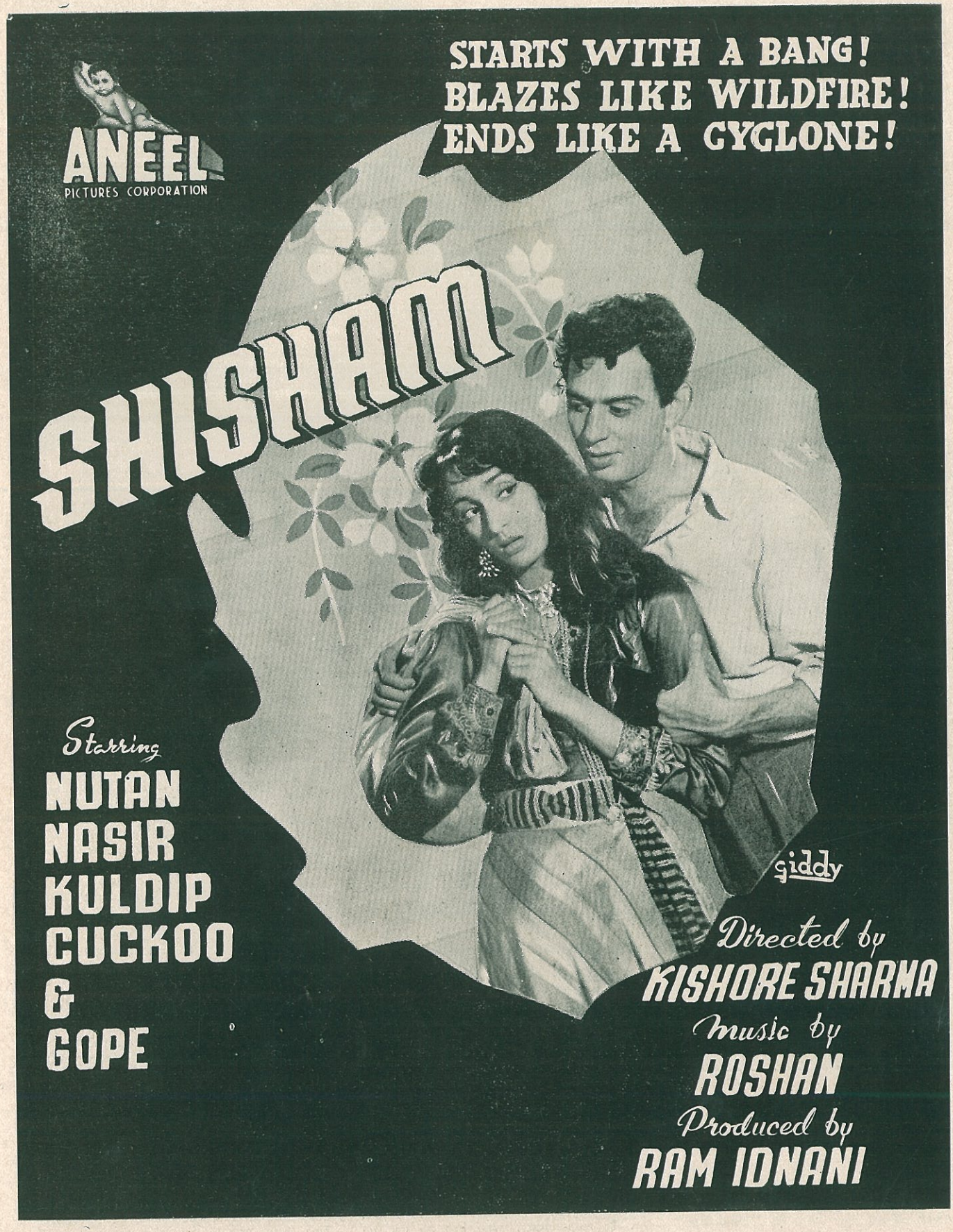
One such girl Kamini, tries to pin him down and gets him to promise to marry her on the following Sunday. Arjun makes the promise only to get rid of her for the time being. On returning home he finds another girl, Mohini, who, he thinks, is waiting to enchant him. But he is mistaken, for this is the one girl who does not want to get herself a husband out of Arjun. Instead, she loves an employee of the Band Box Launderers, who if nothing else, will at least be able to provide free laundering of the bedsheets after the honeymoon.

On finding out that Mohini is simply being compelled to make love to Arjun by her step-mother, who has an eye on his wealth, Arjun adopts Mohini as his sister and promises her all assistance in her marriage to Randhir, the launderer.

In the morning Arjun finds the papers talking about him and Kamini. Afraid that he may have to land into marriage with Kamini, he flees from the town to a distant village, probably thinking that villages do without girls.

In this village too, another girl, Sarojini, crosses his path. But this Sarojini, a music teacher in the village, is a girl different from all others he had met. She is not in a hurry to declare her love to Arjun and when she does so she does it with an art and a technique that puts to shame all the city butterflies, who look like a bunch of novices in comparison. Arjun realizes that the time had come to hitch his life-cart to this girl. And so he tells her and she in turn thinks there could be no harm in it.

Sarojini now goes to her mother to ask her consent for their marriage. The mother comes out with a long tale about some gay deceiver and asks her to be sure and cautious above all. Sarojini takes her mother seriously and yields to certain misgivings on seeing a picture of Arjun and a city girl in a newspaper. She, however, asks him to remain her passive suitor for a probationary period of six months during which time he has to prove his mettle by remaining faithful to Sarojini even while living in the city in the midst of girls.

Arjun accepts the challenge and returns to the city. In the city he finds Mohini still a helpless pawn in the hands of her scheming step-mother. He sets about settling her matters. In the meantime, Sarojini, also unable to bear the pangs of separation from Arjun, comes to the city.

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Releasing Early August 1952 at Novelty Talkies, Broadway Talkies & Other Theatres.

★ ★

Geeta Bali is watching carefully in "Bahu Beti", a social theme directed by C. L. Dheer for Baroda Theatres.

Later some unnecessary and conventional twists follow, which Indian directors just can not do without. Arjun continues to meet Mohini and Sarojini, who introduces herself to Arjun as Sarojini's twin sister, misunderstands the relations between Arjun and Mohini. On the other hand Randhir, the launderer, also misunderstands their relationship and refuses to have anything to do with the dirty linen of Mohini. Arjun, somehow, dispels his doubts and gets him married to Mohini and packs them out of town.

Now the step-mother drags Arjun into court on a charge of kidnapping her daughter. And we are presented with an expected silly court scene, where in the middle of some stupid cross-examination by a silly looking lawyer, Mohini appears escorted by her launderer husband. After hearing her statement the court acquits Arjun, who now goes in search of his heart-throb Sarojini and finds her.

ADVANI SAVES PICTURE

The story is nothing very original, nor very interesting, nor even meant to be a hilarious comedy. It is just an ordinary story which could have been comfortably made into a rotten picture. But Advani's intelligent direction turns it into quite a good comedy, which though bores here and drags there, nevertheless evokes laughter at places. Advani could have made a really slick comedy by cutting entirely the dream sequence, all the misunderstanding stuff and the court scene. He should have created some more comedy situations for Arjun for those six months leading to that final amusing scene between Arjun and Sarojini.

Production values of the picture are mediocre. Shree Sound Studios' usual unnatural sets with unimaginative decorations and ugly wallpapers are there. While photography is not bad, the sound recording is poor. Basant Prakash's music is inconsistent, quite good in some songs, quite bad in others. At places his tunes remind us of his late talented brother Khemchand Prakash. Background music is childish. Lyrics are not bad. Dialogue is very well written.

From the actors Ashok Kumar gives a fine performance as Arjun. The older he grows the better he seems to understand his roles. His figure, however, he can not help. Nalini Jaywant as Sarojini is not bad though we wish we would be spared the sight of her dressed in slacks and T-shirts. Purnima is her usual inanimate self, perhaps less inanimate in this picture.

Randhir looks a launderer all right and that is about all. Achala Sachdev as Sarojini's mother is good but Mohana irritates.

In short, "Saloni" is quite a good entertainer in these days of 'milo' and it may bring some good luck to its producers.

SALONI

Producers:	**Good Luck Pictures**
Language:	**Hindustani**
Story:	**Dwarka Khosla**
Dialogue:	**Arjun Dev Rashk**
Lyrics:	**Hasrat Jaipuri etc.**
Music:	**Basant Prakash**
Photography:	**Thakur N. Shah**
Sound:	**Indervadan Desai & M. C. Shah**
Cast:	**Ashok Kumar, Nalini Jaywant, Purnima, Gulab, Mohana etc.**
Released At:	**Opera House, Bombay**
Date of Release:	**9th May, 1952**

Directed By:
J. P. ADVANI

Bright and charming Rehana attracts attention in "Rangeeli" produced by Gulistan Ltd.

Kishore Sahu is aiming at Asha Mathur and Menaka wonders why in "Hamari Duniya".

Unbeatable Love Music & Drama

☆

SURAIYA
NASIRKHAN
JAIRAJ in

LALKUNWAR
लालकुंवर

Directed by
RAVINDRA

Story	*Music*	*Songs*
R.S.CHOWDHRY	S.D.BURMAN	SAHIR

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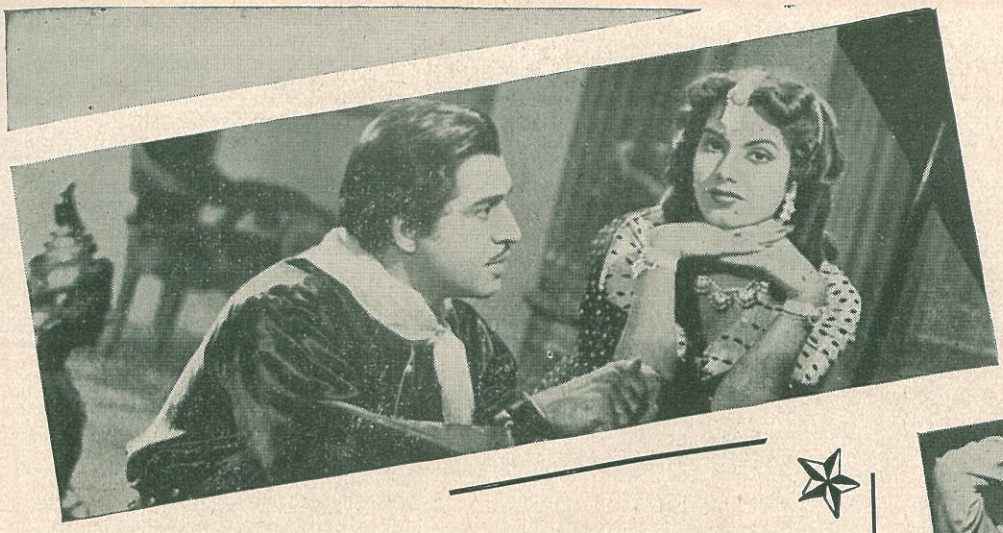

Shyama is thinking over the proposal Ranjan gives her in "Nishan Danka", directed by Jayant Desai for Saroj Pictures Ltd.

Kamlesh Kumari overwhelms Karan Dewan in "Jalianwala Baagh" of Famous Pictures.

M. Ranjan uses his opportunity with Asha Mathur in "Dhuaan", a social story of Roopnagar Ltd.

OUR REVIEW

"Stage", A Fast Crime Thriller!

Mubarak Lives His Role!

Jeevan Pictures' "Stage" is an ordinary story which has murder as its theme. There is nothing in the story to recommend it. It has no problem, no morals. It doesn't even show the murder as the result of some tense psychological conflict or the desperate urgency of the moment. It looks very much like a cold-blooded murder and the presentation of such a ghastly crime without any reason or justification on the screen is questionable.

Rajan is a professor at some unknown place and has a small three-some family which includes his wife and a young daughter, Sudha. This professor is a voracious reader just as he had been a voracious lover in his youth. He hasn't much of peace even in that smallest family in India, for he has a wife who is uncouth and who believes in discord and supplies all the heat necessary for a resounding home.

Sudha is a young and pleasant girl with modern ideas who believes in returning home late at night after 'dating' her boyfriend Anand, the son of a Superintendent of Police. For some time all goes well with this family with the Professor returning home late at night after intensive reading at the library, Sudha returning still later at night after intense romancing at the beach and the mother intensely vomiting her insides out at these two. A family for study in heat and intensity!

Suddenly one fine morning the Professor comes across a handbill announcing a stage show and carrying a picture of the dancer Neelum, in whom the aged Professor recognizes his old flame—Kamini. The Professor's heart is rekindled with the memories of the past and he pays a visit to the theatre where Kamini dances. After sobbing for seventeen years for him, as the storywriter wants us to believe, she is filled with sheer joy on meeting her withered lover and throws her arms round him. They now revive their meetings which become frequent and recall the past and curse the present which is about all that lovers can do.

As usual this affair spreads its stench and apart from receiving an official warning from his colleagues the Professor has also to face the music at home in the form of an irate wife who is wise to everything. He tries to give some vague explanation but she throws a solid frame containing Kamini's picture and like any old-fashioned wife hurts him in the wrong place—the head. He, then, goes out for a walk in the rainy night and gets arrested for the alleged murder of Kamini, which occurred the same night.

Now the story takes a real detective complexion for which it had been preparing all this while. Not knowing better the storywriter gives us the heroine as the detective, with which decision we don't entirely disagree knowing Dev Anand's limitations. Sudha tries everybody and everywhere for help which could set her father free but finding nobody eager to lend her a hand she herself sets out for Poona with a typically cinematic clue in the shape of an incomplete song found with the deceased. On reaching there she joins the theatre run by one Shamsher with whom Kamini formerly worked.

HAMLETIAN TECHNIQUE

Changing her name to Mala, Sudha sings and dances on Shamsher's stage and proving her bona fides strives to work her way up to finding how far was Shamsher implicated in the murder business. In this task she is aided by the theatre manager who shows her Shamsher's personal album wherein she finds a picture of Kamini.

In the meantime Anand also comes to Poona, misunderstands Sudha's real motive in joining the stage but soon sees the light. Now, Sudha sings that incomplete song on the stage and she and Anand watch Shamsher's reactions. This technique of finding the culprit may have been good in the days of Hamlet but in these days of lie-detectors it is just stupid. On seeing him react to the song Sudha be-

AMIYA CHAKRABARTY

Presents

DILIP KUMAR

NIMMI

USHA KIRON

&

LALITA PAWAR

in

DAAG

Music – **SHANKAR JAIKISHAN**

Lyrics – **SHAILENDRA & HASRAT JAIPURI**

A MARS & MOVIE'S PRODUCTION

207, FAMOUS CINE BUILDINGS, MAHALAXMI, BOMBAY 11.

Some remarkable scenic effects make "Mehman" a beautiful picture. It is directed by Ramanand Sagar for Sagar Art Productions.

comes surer of Shamsher's complicity in the murder and stealing into his office she secures another document in the form of a torn threatening letter from Shamsher to Kamini.

Shamsher, however, soon gets the scent and closes upon Sudha who manages to escape with the timely help of Anand and boards a train bound for Bombay alone. Shamsher eager to get hold of the incriminating documentary evidence gives a chase in a car and manages to board Sudha's train at a mid-station. And chasing Shamsher, Anand also comes on that train and thus the stage is set for the final showdown. Shamsher catching up with Sudha, destroys the letter and as he is about to throw Sudha out of the running train, Anand appears in the tradition of all screen heroes and we see some free fight in which Shamsher is thrown out of the train.

With the letter destroyed and the murderer dead it would have been difficult even for the director to save the Professor from the gallows. So he put in a C.I.D. officer in the compartment of Sudha with a wire-recorder which recorded all the admissions made by Shamsher to Sudha.

And in a final court scene, when the court is all but pronouncing the last sentence of the verdict, the C.I.D. officer comes with the wire-recorder saying that he was working on the instructions of the Superintendent of Police and sets everything right in a jiffy. Though how the court accepts the voice in the recorder as that belonging to Shamsher only beats us. But then being slow-witted, we are beaten so many times by Indian pictures.

GOOD DIRECTION

Notwithstanding the numerous flaws, natural to Indian film-writers, in a story which relates to crime and punishment, "Stage" has been made into an interesting picture. The credit for this goes to a fairly good direction and a brilliant editing. The last chase scene deserves special mention for its high degree of realism which has been attained by skilful editing and painstaking planning on the part of the director. This director seems an intelligent fan of Hollywood thrillers the way he has successfully exploited Hollywood tricks in his picture. Photography, though containing some glaring defects of lighting, is pleasing throughout with an emphasis on realism. Recording, however, is bad. Sets are quite good. So is the dialogue! Music is old though not unpleasant and the lyrics are common.

From the actors Mubarak gives a first rate performance. With his complete understanding of the role and restrained expression he lives the role. Dev Anand hasn't much to do and even that much he does in not much of a manner. Ramola gives a clever and sensitive portrayal of a loving daughter. Ram Singh is also not bad so long as he restrains himself. Sunder provides a headache but no humour. Kuldeep, who plays a singing role, dies too early in the picture thus saving us any comment.

To sum it up, "Stage" is quite an interesting picture for those who like murder themes and is notable for introducing a director and an editor who seem bent on spelling out 'realism'.

STAGE

Producers:	**Jeevan Pictures**
Language:	**Hindustani**
Story:	**M. R. Bhakri**
Songs & Dialogue:	**Sarshar Sailani**
Music.	**Husan Lal Bhagat Ram**
Photography:	**Prakash Malhotra**
Recording:	**H. Vasant Rao**
Editing:	**Pran Mehra**
Cast:	**Ramola, Dev Anand, Mubarak, Kuldeep, Gulab, Sunder etc.**
Released At:	**Lamington, Bombay**
Date of Release:	**16th May 1952**

Directed By:

VIJAY MHATRE

Maturity is making Usha Kiran irresistible in "Jhanjar", a quick entertainer directed by Kidar Sharma and produced by C. Ramchandra.

Shangri-La

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Produced by

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Directed by: **J. P. ADVANI**

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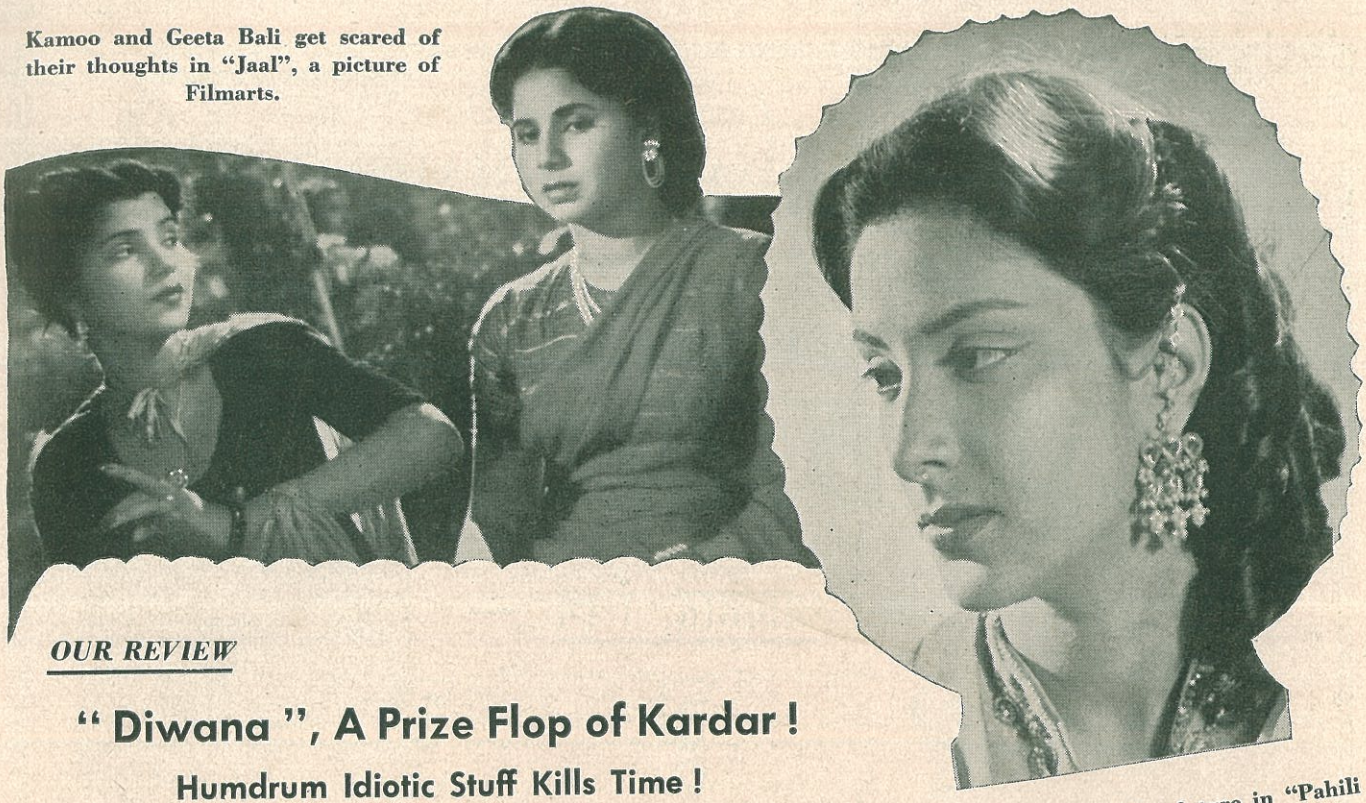
Kamoo and Geeta Bali get scared of their thoughts in "Jaal", a picture of Filmarts.



OUR REVIEW

" Diwana ", A Prize Flop of Kardar !

Humdrum Idiotic Stuff Kills Time !

Inspired by his own picture "Jadoo" Kardar has given us "Diwana" this time. But while "Jadoo" was quite an interesting picture based as it was entirely on a foreign production, "Diwana" definitely raises doubts as to the sanity of its producer.

For a story this picture has some extremely worn-out, humdrum and perfectly idiotic stuff, which instead of finding its way into the waste paper basket, landed in Kardar's hands for picturization. And even if the story writer is forgiven for being idiotic in writing such stuff, a veteran producer-director like Kardar can not be excused for being a greater idiot in accepting such rubbish for production.

That a man who has greyed his hair making films, and some of them excellent and artistic, should after all these years give a picture like "Diwana" is a matter of crying shame. That a producer with his own studio, with music-directors, cameramen, sound recordists, story writers etc. on his permanent staff should give the public such a trash is a sad commentary on the state of affairs in an industry which looks to such experienced producers for progress and development.

"Diwana" is a picture which will drive any average intelligent man crazy. Sitting through this 14176 ft. long film is like having spent a life-time in a madhouse.

This balderdash of a story is about one Rajkumar Ashok who looks like a rejuvenated eunuch, walks like a pig and generally behaves like a natural idiot. This idiotic Rajkumar goes for hunting in Kardar's usually stupid indoor jungles and kills a bird with an arrow. But while going to pick it up he finds that the bird is the proud recipient of another arrow in its tiny chest. The author of the other arrow is a young girl, Lali, belonging to the jungle tribe. This initial incident sets the ball rolling and Ashok and Lali quarrel over the dead bird. A very similar scene for bringing the hero and the heroine together was in "Parbat" where also the hero and the heroine drive two bullets in the heart of the same deer. Well, that shows the scope of imagination in our story-writers.

Ashok and Lali soon fall in love and even get married quietly. But this marriage is not approved of by Ashok's queen-mother. This 'queen', incidentally, seems to be a fugitive from a mental asylum and so do her two companions, the grand-mother and the great grand-mother. These three royal rattleheads and a duffer of a servant provide the four maddening characters of the palace scenes of the picture.

The three mothers don't recognize this marriage between Ashok and Lali, the tribe-girl. On the other hand Lali's father also doesn't like this marriage and to teach Rajkumar Ashok a lesson he loots the palace with the help of other tribesmen and decamps with a trunkful of treasure.

Ashok thinks that he cannot live without Lali so he also joins the fleeing tribesmen, just to be near Lali. But Phulwa, the suitor of Lali, doesn't like his presence there and manages to give him a small dose of poison. The Rajkumar drops down and is attended by the lone Lali as the tribesmen hurry away unmindfully dropping the treasure-box in a ditch. However, soon the royal soldiers find out their prince and take him home to be revived by the doctors.

Ashok gets well but keeps raving about Lali. With a view to finding him diversion the three mothers get him married to Mangala, a young and pretty girl.

Ashok consents to marriage indifferently but after the marriage he keeps shouting at and whipping his wife. But all the same he gets a son out of her who becomes dear to him.

On the other side Lali is turned out of her tribe because she is found carrying a child by that brute Rajkumar. Living in misery Lali manages to rear her son up to an age of about ten years. When

Nargis stares at her future in "Pahili Shadi", produced by Krishin Movietone.

Usha Kiran adds sex to "Lal Kunwar", produced by N.V.M. Productions.

Producer and Director

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Shakila, a newcomer, will also make a good mannequin if some dress-maker wants a model. But here Director Jagoo Advani has given her a role to play in "Saloni", a love tale of Good Luck Pictures.

this son Ratan grows curious she tells him all about his father and her own past life.

Ratan, thereupon, arrives at the palace, saving his father from a snake bite in the process. Mangala with feelings of pity and gratitude accepts Ratan to stay in the palace. Soon after, Lali also follows her son to the outskirts of the royal estate, where her son tells her that her husband Ashok was still living contrary to what she had believed.

Now Ratan arranges a few meetings at night between Lali and Ashok who had turned a somnambulist. Mistaking Ashok's somnambulism for cold-heartedness Lali sulks away inspite of Ratan's pleadings for patience.

Ashok, however, doesn't realise that he had been actually meeting Lali at night. Suspecting Ratan to be up to some nasty tricks Ashok chases him away. But Ratan, a ten year old boy, soon returns carrying single-handed a huge trunk filled with royal treasure, which had been stolen way back by the tribesmen. The boy drops the huge trunk in the court and dies. This the boy does in order to exonerate his mother from the charge of robbery. The moment he dies Ashok recognises him as his son with the help of a chain, which he had given to Lali.

DIWANA

Producers:	**Kardar Productions**
Language:	**Hindustani**
Story:	**S. N. Banerji**
Dialogue:	**Jagdish Kanwal**
Songs:	**Shakeel Badayuni**
Music:	**Naushad**
Cinematography:	**Dwarka Divecha**
Sound:	**Ishan Ghosh**
Cast:	**Suraiya, Suresh, Sumitra, Amir Bai Karnataki, Madan Puri etc.**
Released At:	**Liberty, Bombay**
Date of Release:	**16th May 1952**

Directed By:
A. R. KARDAR

Finally after some more crude and sickening melodrama, Ashok manages to reach the arms of Lali a la 'Duel in the Sun', leaving his young and pretty wife and her son kneeling on the footprints of this caddish and arrant hero.

HURTING HINDUS

This picture simply outrages one's intelligence. Even if we grant it as a story with fictitious characters, having nothing to do with India, as the producer wants us to believe, still we can not gulp down all the grand nonsense with which the picture is replete. It is specially remarkable for presenting a rare 'hero' on the screen who has not one virtue which any average man in the world would possess, except perhaps that he is a lover. This hero slaps his sweetheart, hits her legitimate suitor, whips his wife, kills his father-in-law and goes around pushing and hitting other characters. On his wedding night he treats his bride as if she were a harlot from Foras Road. He has a bad temper, bad tongue, bad manners, nauseating gestures and an ugly appearance. As presented on the screen, this character looks like an ill-bred scamp.

The picture mercilessly violates the traditions and sentiments of a Hindu family. The negotiations for marriage between Ashok and Mangala, the wedding night, the husband lashing his wife without any provocation, the characterization of the Purohit, of Mangala who consents to dance on her wedding night in front of a drunken husband and who talks of hitting back her husband if custom had not forbidden her, the characterization of Lali's father who asks Ashok to go away 'now that he has had a few moments' pleasure with Lali', the stifling farce of the three 'Rajmatas', the still more parodic kneeling of Mangala over her husband's footprints, all these and many more such sequences are presented as if for mockery. Such things are incredible and unnatural in a family whose members have Hindu names and Hindu customs and no 'apologia' can acquit the producer of his duty to respect the customs, sentiments and traditions of a religion, however tolerant it may be.

Produced as the picture is at Kardar Studios, technically it is a very good picture. Acharekar's sets are big in size and good in form but meaningless. Divecha's photography is good, specially his night-outdoors. Ishan Ghosh's recording is excellent. Naushad's music however, is quite unattractive and the background music is conspicuous by its dearth. Lyrics by Shakeel Badayuni are cheap Urdu poetry. Dialogue is perhaps the silliest ever found in a picture.

Kardar's direction is good only in camera angles and movements otherwise in sense and sentiment it is stupid.

Performances are notoriously stilted, though the director is chiefly responsible for them. Suresh as Ashok is an agonizing eyesore. He should be chased miles away from the screen. Suraiya acts bad enough, though she looks tolerable.

Sumitra, that beautiful Bengali artiste, has been badly miscast and she makes a fool of herself shouting some long and stagy dialogue. The rest are all disgusting in artificial roles portrayed in an artificial manner.

All in all "Diwana" is a maddening picture and is a prize failure for a grey-haired producer like Kardar.

The dress does make a difference to the usually plump figure of Nalini Jaywant in "Naubahar", a social story directed by Pandit Anand Kumar for New Premier Films Ltd.

Co-Starring

HARI SHIVDASANI, RAMESH SINHA and BABY TABASSUM

Music: BASANT PRAKASH. *Lyrics*: HASRAT JAIPURI and RAJA MENHDI ALIKHAN.

Dialogue: TEJ NATHZAR.

Distributors.

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Left: Not all men are as lucky as Ranjan carrying youth with its curves when he takes Shyama across in "Nishan Danka", directed by Jayant Desai for Vikas Productions.

OUR REVIEW

" Raag Rang " Becomes Poor Entertainer !

Amateurish Direction Kills Picture !

Bali Sisters' first offering "Raag Rang" fails to make any mark either as a musical entertainer or as an emotional drama. It seems as if the picture was intended to be a vehicle for exploiting the versatile talents of Geeta Bali to the utmost, who has lately been given indifferent roles.

But the picture fails in this strictly family intention. Geeta Bali is certainly capable of much more than the director has afforded her in "Raag Rang". This versatile artiste has stolen shows after shows in some major roles as well as in small exits and entrances. It is a pity that in this 12755 ft. long picture, the major footage of which is devoted to her, she is not half as good as she has been in other peoples' pictures in sometimes almost insignificant roles.

The blame for this is to be laid entirely at the director's door who has, as if in an obedient manner, consistently focussed the camera on the heroine without any imagination. In his enthusiasm to give predominance to his talented sister the director has completely neglected the story. He does not establish his story, he fails to develop it and therefore, of course, he also fails to bring it to a logical end.

"Raag Rang" is all about a beggar girl, Gopi, who sings and dances on the streets to collect enough money to keep the home fires burning and the beggar colony going. During her professional wanderings, she meets Gopal, a music composer, who gets extremely interested in her voice and decides to groom her into a stage singer. In the beginning, however, Gopi declines the offer—a very uncharacteristic attitude on the part of one of the world-renowned Indian beggars—but keeps on meeting him. Gopi's beggar-father objects to her meeting Gopal and at a later stage on some provocation beats her mercilessly which finally drives Gopi into the luxurious life of Gopal, thus closing the chapter of beggars in the picture. From now on Gopi is all silk and georgette, dressing gowns and hair-do's and what not. This complete metamorphosis of a begging Gopi to a sophisticated Gopi is taken for granted without even an attempt to question it.

Gopal, now, begins to play the piano and Gopi sings his songs and soon she develops into a successful stage crooner. Gopi, however, is not content with crooning alone. She wants to do some cooing too. But the other pigeon, Gopal, is allergic to any kind of cooing. On finding Gopi more persistent, Gopal gives her a piece of his mind rather unpleasantly. Not relishing this much she goes back to her father to lick her wounded pride.

Gopal, now beginning to miss her, tries to find her but does not succeed. After some long sulking he allows himself to be persuaded by Roopa, the daughter of the stage proprietor for whom Gopal worked, to take his orchestra on a tour. On the very first show one of his vocational rivals, out of spite puts a time-bomb inside the piano on which he is to play. And as he plays it the bomb explodes destroying both his hands.

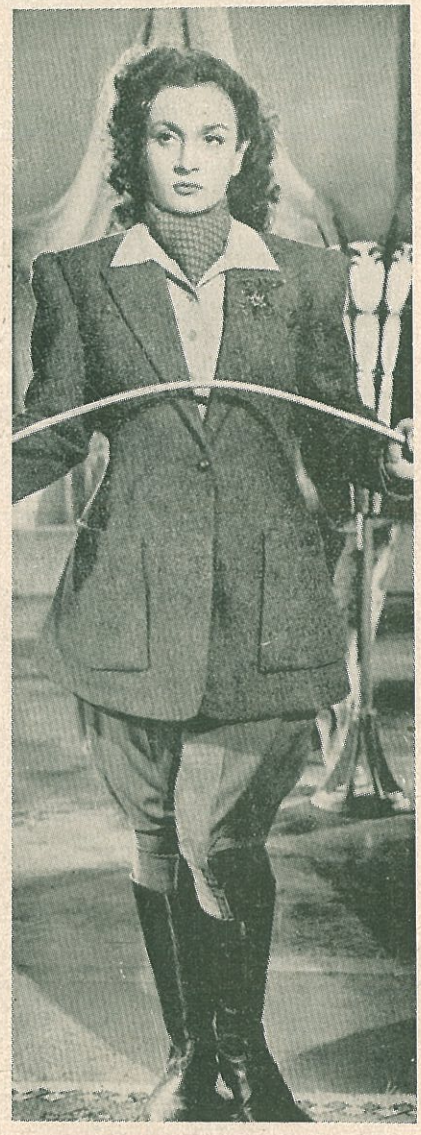
On hearing of this Gopi immediately rushes to Gopal's side and offers to sing his compositions to keep his fame alive and spreading. After singing for some time she also gets tired and looks in a mood to kick the bucket. Gopal with mutilated hands and Gopi with a fast failing health realize, after all these years that they are meant for each other and that nothing in the world can separate them. They say this aloud and the picture ends there.

POOR ALL ROUND!

The picture could have sustained more interest had Ashok Kumar not been made a fool of. His role should have been properly developed and given life and purpose. But the director did not do so and this reflects on Geeta Bali's work rendering her portrayal and forced unnatural.

Even granting that this is his first directorial assignment, Digvijay makes numerous silly mistakes which are difficult to concede. He has not been able to find a single good dance for his picture which lays great store upon songs and dances with Geeta Bali for the central character. It passes our understanding why he could not think of making Geeta Bali dance to the tune of that classical song in the picture which has three parts instrumental music and one part vocal. He has simply wasted some good bits of music on silly montage shots. Digvijay's direction is inconsequential and he does no justice to his own sister, leave alone other characters.

There is nothing in the sets to hawk about. Photography is faulty. Set-lighting



Looking like Marlene Dietrich, Nadira makes her debut in "Aan" produced and directed by Mehboob.

For C.P.C.I. :—**M/s. KALYAN PICTURES LTD.,** AMRAOTI. DELHI & U.P. :—**M/s. GOODLUCK PICTURES,** DELHI.
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CHANDRAKALA PICTURES,

VISHNU STUDIOS, NEHRU ROAD, VILE PARLE, BOMBAY 24.

is specially bad, for the cameraman seems fond of lighting up his characters only keeping the background dark. There is a surfeit of dark corners and dark walls, irrespective of whether it is day or night, which is out of place in a song and dance picture apart from the fact that it does not reveal the Art Director's art. While the song recording is not bad the sound recording is unhappy. Dialogue does not aid the development of the story and if it does not do that it does nothing. Lyrics are common. Roshan's music is good only in parts.

Acting honours, all said and done, go to Geeta Bali who hasn't much of a competition. Ashok Kumar does honestly whatever little there is to do. Sudha Bali does not threaten to do much. Ruma Devi's inclusion is unjustified. From the rest Giani, Janki Das and Madan Puri all bore.

Well, "Raag Rang" is a picture that set out to entertain but was saved from utter failure only by Geeta Bali's presence and not performance.

RAAG RANG

Producers:	**Bali Sisters**
Language:	**Hindustani**
Story:	**Miss Hari Darshan**
Screenplay:	**Digvijay**
Dialogue:	**Sarshar Sailani & Wajahat Mirza**
Lyrics:	**Irfani, Sailani etc.**
Music:	**Roshan**
Photography:	**Chandu**
Sound:	**Pritam Dave**
Cast:	**Ashok Kumar, Geeta Bali, Sudha Bali, Sunder, Madan Puri etc.**
Released At:	**Novelty, Bombay**
Date of Release:	**6th May 1952**

Directed By:
DIGVIJAY

OUR REVIEW

" Moti Mahal ", A Stunted Stunt Picture !

Stupid And Boring Thriller !

"Moti Mahal" is a cheap, third rate stunt picture which fans, critics and distributors would not have touched with a pair of tongs, had not the public become disgusted with the so-called serious pictures.

Following his success in 'Nagina', Director Ravindra perhaps wanted to pay another tribute to Alfred Hitchcock, Mel Ferrer and other directors of Hollywood through this picture. We wonder why he just couldn't write letters to them for the purpose.

"Moti Mahal" was intended to be a thrilling picture with lots of stolen suspense and borrowed mystery but the finished product ended by being something ridiculous at which even the kids would burst out laughing. The chief defects of the picture are its story which is as thin as a gauze and a screenplay which is as shattered as a shred. Added to this is the sloppy direction of Ravindra which completes the guarantee of failure.

Rai Saheb Motisagar, the owner of the castle "Moti Mahal" in the state of Champa Nagar, suddenly dies leaving behind his only son Sudhir, a young child, his nephew, his sister's son and a maid-servant. It looks as if all these characters were away when the Rai Saheb died. Immediately after Rai Saheb's death his maid servant boards a train accompanied by Sudhir whom she brings to Champa Nagar—but the director doesn't tell us from where.

Sudhir, however, is kidnapped from the train and the maid servant reaches Moti Mahal alone, on her way informing the police of Sudhir's disappearance. Soon after her come Jugal and Shekhar to hear the deceased's will read by a lawyer. But the lawyer hardly reads the will which rouses his suspicions than he is done away with. The killer commits the crime with Shekhar's gun. Shekhar, found bending over the lawyer's dead body, by an ever-ready and ever-slipping police, takes to heels. This circus-police gives him a chase and drives a bullet through his arm. This sends him to a doctor who takes out the bullet and dresses his wound but whose daughter inflicts another kind of wound in his heart.

Anjali Devi, the sigh of South Indians, is playing the romantic role of Rambha in "Shuk Rambha", a spectacular costume play directed by Dhirubhai Desai for Chandrakala Pictures.

After some love-making with Roopa, the doctor's daughter, he goes away with a healing arm and a wounded heart in quest of Sudhir to prove to Roopa, above all, that he is innocent of any crime. So he 'hides' inside the small 4-seater car of a man he suspects, in broad daylight and manages to reach the hideout of the gangsters in whose custody young Sudhir was living. Making a successful escape he brings Sudhir to Roopa's place.

However, things again go wrong. The doctor gets arrested on charge of aiding a criminal, his younger daughter gets injured while carrying a letter from Roopa to Shekhar and Sudhir once again disappears after reaching Moti Mahal and the police still chases Shekhar.

POOR ALL ROUND

Shekhar manages to meet Roopa inspite of the police and while at her place receives a telephone message from the maid-servant to reach Moti Mahal immediately. He rushes there with the police at his heels and we come to the final scene filled with shrieks and bullets, corpses, secret doors, underground cellars, a frankenstein and all the rest. In a final show-down which Shekhar stages, we discover that nephew Jugal was the root cause of all the headache. After the all-clear signal the exonerated Shekhar and the charmer Roopa meet for the final bow, accompanied by Roopa's released father and younger sister. Production values of the picture are none-too-enthusiastic. Sets could have been much better. While the photography is not very bad, recording is quite poor. The noise created by the fruit-vendors of Crawford Market would be sweeter than the music in the picture given by Hansraj Behl. Dialogue is neither sensible nor suggestive enough for a mystery yarn. Ravindra's direction is dull and unimaginative.

As to artistes this picture has hardly any in the real sense of the term. Suraiya looks just silly in some silly costumes and does what she has always been doing in other pictures.

Ajit is cramped and wooden with no great looks. Jeevan plays well the role of the doctor. Veera also gives a nice performance. Satish overacts and looks nice only when he puts on that Frankenstein mask. The inspector guy looks a self-conscious police officer.

In short, "Moti Mahal" is just a stunted stunt picture not likely to interest even children.

MOTI MAHAL

Producers:	**Nigaristan**
Language:	**Hindustani**
Story & Screenplay:	**Raj Kumar Bhakri**
Dialogue:	**Sarshar Sailani**
Songs:	**Prem Dhawan, Asad Bhopali**
Music:	**Hansraj Behl**
Photography:	**G. Singh**
Recording:	**Essa M. Suratwalla**
Cast:	**Suraiya, Ajit, Satish, Veera & Jeevan etc.**
Released At:	**Super, Bombay**
Date of Release:	**9th May 1952**

Directed By:
RAVINDRA

IT'S COMING TO REGALE THE MULTITUDES !

DALSUKH.M
PANCHOLI'S

AASMAAN

Depicting a stirring story with eight matchless magical songs.

Directed by:

DALSUKH M. PANCHOLI.

OUR REVIEW

" Veer Arjun ", An Unholy Presentation !

An Idiotic Marathon From Mahabharat !

Ajit Pictures' "Veer Arjun" is another mythological from the Mahabharat which seems to have been produced more with an eye to exploiting people's religious sentiments for safe profits than for art or purpose. It neither gives a correct or appealing physical representation of that interesting era nor is it able to capture the spirit and portray the mind of those times.

And if a picture presenting mythology can not do either of these things it is well-nigh worthless.

Those who have read the various accounts of Mahabharat will find their ideals distorted in this picture and may even begin to lose respect for their old heroes who are presented here as a gawky bunch of idiots. And those who have only a hearsay knowledge of the Mahabharat can not hope to be inspired to know more about their mythology after seeing "Veer Arjun".

In this picture the five Pandavas—the chief heroes of the Mahabharat—are shown lacking grace, dignity and deportment which qualities any reader of the Mahabharat would naturally associate with his idols. And when a spectator sees his legendary heroes on the screen devoid of these qualities, walking funnily and talking still more funnily his illusion is broken and he sees right through the character at the man who is making a fool of himself trying to be somebody he does not even remotely resemble and whom he can not imitate with even a minimum of convincement.

Therefore a picture, which has five graceless, stumbling, sputtering Pandavas, a Krishna without dignity, a Karna who looks like a Congress M.L.A., a Duryodhana who walks like a new gym-enthusiast, a Shakuni who looks like a domestic servant from Uttar Pradesh and practically an entire cast which looks idiotic, is doomed to be a fiasco.

Apart from these things, in reality Arjun is not the hero of this picture as he is simply thrown into the background. In fact Duryodhana and Karna have been given more prominence. Instead of focussing attention on the individuality of Arjun, his valour, righteousness, moral misgivings and a hundred other facets of his life and character, an attempt has been made at crude and artless narration of as much of the Mahabharat as was possible in two and a half hours.

It is the same routine story beginning with the scene of a valour contest in which Arjun comes out as the champion. From then on the Kauravas are struck mad with jealousy and they try to roast the Pandavas alive.

Pandavas refusing to oblige, escape unhurt and they live for some time quietly concealing their true identity. Then the 'Swayamvar' is announced and Pandavas participate in it and bring home Draupadi. Kauravas become more furious and now follow the other usual scenes at Indraprastha: the famous gambling, the notorious undraping of Draupadi and finally the carnage of Mahabharat, which is shown right to its boring conclusion in the picture.

WASTE OF TIME AND MONEY

Apparently the makers of "Veer Arjun" wanted to give a panoramic presentation of the entire Mahabharat, which may be called slightly greedy. The Mahabharat is there without any claims to copyright, for any producer to come and make a hundred screenplays from it. So why be in a hurry to swallow the whole thing up at once? There is an old proverb about the food being somebody else's but the stomach being one's own.

Though enough of money seems to have been spent in its making the picture has no audience appeal at all. Sets are big and large but whoever is responsible for them seems to have an imbecile conception of art and architecture. Photography is pretty bad and the cameraman seems to be funky of altitudes the way his camera trembled every time he rode the crane. Sound recording is primitive and only makes one pray for the revival of silent pictures.

Rehana in "Shin Shinaki Boobla Boo" booing from behind the fan.

The music is good enough and so are the lyrics for a mythological. Direction, at best, is dreadfully poor and unimaginative.

Performances help substantially in making "Veer Arjun" a third rate picture. Trilok Kapoor as Arjun seems to still totter at the altar of histrionicism. Nirupa Roy convinces neither in looks nor in performance in the role of Draupadi.

Duryodhana of the picture either stands dumb or grimaces suddenly as if a poison-ivy had been slipped up his trousers. And in Shakuni—the domestic servant from Uttar Pradesh—a most interesting character from the Mahabharat has been murdered. Mahipal as Krishna lacks the dignity and serenity of the great Hindu God. The rest don't deserve any mention.

In the final valuation, "Veer Arjun" is an unholy presentation of an holy subject.

Nadira plays with a million heart strings in "Nagma", a love story produced and directed by Nakshab for Filmco.

VEER ARJUN

Producers:	**Ajit Pictures**
Language:	**Hindi**
Screenplay:	**'Darshan'**
Dialogue:	**Sarangpani**
Music:	**Avinash Vyas**
Lyrics:	**Pt. Indra, 'Deepak' etc.**
Photography:	**M. G. Jadhav, Vasant Buva**
Audiography:	**Mohan Dadhich**
Cast:	**Trilok Kapoor, Nirupa Roy, P. Kailash, Mahipal, Keshav Purohit, S. N. Tripathi etc.**
Released at:	**Lamington, Bombay.**
Date of Release:	**25th April 1952.**

Directed by:

RAMCHANDRA THAKUR.

Delhi, U.P. & East Punjab : **M/s. ZEAL PICTURES, DELHI.** *Overseas :* **M/s. BALWANT SINGH & CO., BOMBAY.**

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KWATRA ART PRODUCTIONS LTD.,

206, Famous Cine Building, Mahalaxmi, Bombay 11.

OUR REVIEW

" Neel Darpan ", Bengali Horror Picture !

A Story Hundred Years Too Late !

Some Bengali producers seem to have gone bankrupt in story material the way they dig out an old skeleton like "Neel Darpan" to provide screen entertainment. It was no doubt a good and powerful story material a hundred years ago, but reviving the tale today is like scratching an old sore and making it bleed unnecessarily. The story of inhuman atrocities perpetrated by the white indigo planters on the children of the soil in Bengal had some national purpose a century ago but today with freedom achieved and the British beyond the seas, there is no point in wasting time, money and energy on such a theme.

In its original form "Neel Darpan" was a famous drama from the immortal pen of Late Dinabandhu Mittra published as far back as 1860 when the inhuman atrocities practised by the indigo planters in Bengal had raised a hue and cry in every village. When this drama was published it bore no name of the playwright but people knew the man behind it. Rev. Long, an European missionary who was very much shocked by the tragic contents of the drama, induced Michael Madhusudan Dutt, to translate the same into English under the title "The Indigo Planting Mirrors". This bore no name of the translator but Rev. Long's name appeared as the publisher. When this translated version reached the hands of the British authorities, it created a great sensation in Britain and angered the British rulers. The Planters filed a case against Rev. Long in the Calcutta Supreme Court and he was sent to jail for a month and fined Rs. 1000|-. Simultaneously with the publication and the conviction of Rev. Long, an agitation was started against the indigo planters and it shook the British administration and the Government had to take immediate steps to eradicate the evil.

This tale of atrocities has now been unearthed and picturized under the direction of Bimal Roy (Jr.). As the screen version truthfully follows the stage version, the picture becomes weak and stagy. The whole story is a pile of ugly and beastly atrocities heaped one over the other, in quick succession which though basically exciting, yet succeeds only in boring the audience. The director has merely capitalized cruelty and butchery to the extreme without any relieving feature and all this leaves a bad taste in the mouth.

WHITE MAN'S GAME

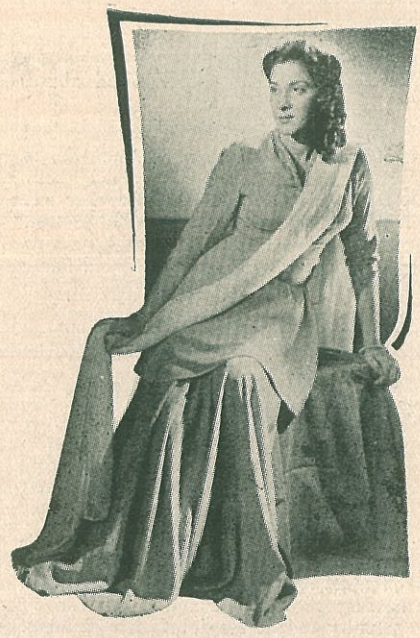
Golak Bose, a man of ripe old age, lives in a village Swarpur, where seven generations of his had lived before him. Besides being wealthy and prosperous, he is a man of religious disposition, honoured and respected by young and old in all the surrounding villages.

He has two sons. The eldest, Nanimadhab, has all the qualities of head and heart and is universally liked and fondly called "Bara Babu". The younger son, Benimadhab, is a college student, harmless and simple in nature. Besides these two sons, Golak Bose's family consists of his wife Savitri, two daughters-in-law, Sairandhri and Saralata, Nanimadhab's eight year old son and a host of servants, all of whom lived in peace and happiness.

One day Kshetramani, the young daughter of a farmer Sadhucharan, goes to the village pond to fetch water and while returning home is accosted by Mr. Rogue, an assistant in the employ of the white indigo planters, who makes an indecent proposal to her. Kshetramani returns home post haste and narrates the incident to her mother. Just at that moment Raicharan, younger brother of Sadhu, comes home and tells his sister-in-law that the white planters have appropriated their land by force for indigo plantation. Rai has hardly finished telling her, when the Amin of the "Neel Kothi" arrives there with a few attendants and ties up Rai. Sadhu arrives at this moment and he too is taken away forcibly. Kshetramani and her mother, Rebati are both puzzled and they report the matter to "Bara Babu" who immediately goes to their rescue.

Mr. Wood, the head of the planters, is informed by Amin, who comes with Sadhu and his brother, that these two men had refused to plant indigo in their lands and had also refused to accept the dole. This enrages the Burra Saheb who begins to cane Rai mercilessly. Nani arrives on the

Geeta Bali is a tantalizing web by herself without having to work in "Jaal", a social romance directed by Guru Dutt for Filmarts.



For sheer poise Nargis is difficult to beat in "Pahili Shadi", a social theme directed by Ram Daryani for Krishin Movietone.

NEEL DARPAN

Producers:	**Movieland Ltd.**
Language:	**Bengali**
Story:	**Late Dinabandhu Mittra**
Music:	**Kalipada Sen**
Photography:	**Subodh Banerjee**
Recording:	**Gour Das**
Cast:	**Sandhya Rani, Renuka, Jahar, Nitish, Malcolm, and others.**
Released At:	**Minar**
Date of Release:	**2nd May 1952**

Directed By:

BIMAL ROY (Jr.)

scene and protests but Mr. Wood abuses him filthily.

Thus insulted Nani returns home and narrates the incident to his father who is busy talking with Torap Mia, a neighbour and a cultivator. Savitri advises her son and Torap to raise their voice in protest. The villagers who are enraged take a vow before "Bara Babu" that they would never plant indigo in their land and would face all the consequences. This upsets the bile of Mr. Wood and in order to frighten the villagers he sets fire to one of the villages and destroys it completely. He has Torap and the other village heads along with their wives and daughters kidnapped by force and keeps them locked up in the guard house of the "Neel Kothi" and perpetrates all sorts of atrocities on them. In trying to help, Nani is wounded.

A few days after this incident, Nani institutes a case in the District Court against the planters for their atrocities. Mr. Wood is now more enraged and waits for an opportunity to get Nani into his clutches. His crafty Dewan plans to get Nani's father, Golak Bose, arrested under a got-up case. While Nani is away from the village, Golak Bose is arrested and kept in jail custody pending disposal of his case.

Kshetramani, while returning home one evening from the house of Golak Bose, is kidnapped by the agents of Mr. Rogue who had an evil eye on her. In the meantime Torap who had managed to escape from the guard house, is discussing future plans with Nani when Rebati comes and informs them about her daughter, Kshetramani, having been kidnapped. Once again Nani and Torap rush to Kshetramani's rescue and arrive in time when Mr. Rogue is about to rape her. Mr. Rogue falls a victim to Torap's lathi while Nani carries away Kshetramani in an unconscious state.

Next day Nani gets a letter from his brother Beni about the trial of their father which was fixed for that day. Nani sends his brother immediately to Calcutta to appeal before the Commissioner. After great efforts Beni manages to secure the release order from the D.I.G. Bengal but before he arrives, Golak Bose commits suicide in the jail.

After a few days a commission is set up to try these white indigo planters for the death of Golak Bose. This once again angers Mr. Wood who now forcibly occupies lands belonging to Nani for indigo plantation. Nani vehemently protests and obstructs the forcible occupation of his lands. In the tussle that follows Mr. Wood gives Nani a fatal blow with a lathi. Torap on hearing this rushes to Nani's rescue and tramples Mr. Wood to death under his foot. After this incident no one dared touch Nani but Mr. Rogue attacks Torap and handles him roughly. In the fight Mr. Rogue pretends unconsciousness and while Torap turns his back, Mr. Rogue jumps up and shoots Torap to death.

In the meantime, the condition of Kshetramani becomes critical as Mr. Rogue had kicked her in the stomach and finally she dies. Nani's condition too is critical and he too succumbs to his injuries. At these tragic events, following one after another, the whole village gets excited and raises a united cry of protest against these barbarous atrocities perpetrated by the indigo planters.

The acting side has been well handled with special emphasis on proper characterizations. All the artistes have given good portrayals of their roles. Special credit however, goes to Nitish Mukerjee in the role of Torap Mia and Malcolm as Mr. Rogue. Jahar Ganguly as Nanimadhab, Haridhon as Amin and Santosh Sinha as the Dewan are convincing in their respective roles. Amongst the females, Sandhyarani as Kshetramani and Renuka Rai as 'Bow' deserve praise.

The technical values are fairly good. Photography is on the whole commendable but there was enough room for improvement. Recording is good. Songs have been completely eliminated but the background music has been well handled by Kalipada Sen.

"Neel Darpan" can easily be classified as a horror picture, boring, unnecessary and without purpose.

At seventeen every girl is a guide and she doesn't need an uniform to attract young men. Here is Nutan in "Aaghosh", a romantic story directed by R. D. Mathur for the Nihal Film Corporation.

OUR REVIEW

"Basu Paribar" Has Strong Human Appeal !

Nirmal De Makes Good Impression !

Inspite of the general belief in Bengal that social pictures unless they are based on popular novels by well-known authors like Sarat Chandra or Bankim Chandra, M.P. Productions' have ventured in their latest Bengali release, "Basu Paribar", to give a vivid picture of an average middle class Hindu joint family of Bengal with its sighs and smiles, its trials and tribulations, while struggling desperately against fate to find a new light of hope.

Nirmal De, a well-known cameraman, has written the scenario and the dialogue and has also directed and photographed this picture. This being his maiden attempt in direction, he has taken great pains and given a creditable account of himself with comparably new talent and a simple unsophisticated theme of family life. In his treatment he has scrupulously avoided glamorous trappings and has treated the subject in a most natural and true-to-life manner without going into any melodramatic situations. The tempo is rather slow in the beginning as he wastes a lot of footage in establishing the various characters in the story. The story, however, gathers speed from the time the crime sequence is introduced and then continues to move rapidly gaining dramatic intensity till it reaches the final fade out except at places where some absurdities have been permitted to creep in. Though there is nothing sensational in the texture of the story, it still keeps the audience spellbound. The director has no doubt taken great pains in developing each character with its individual mental make-up and then weaving it with harmony in the general pattern of the theme. This clever blend of various characters provides a refreshing drama of strong human appeal.

Though the theme has been pretty well handled, the direction is not without flaws. In fact there are quite a few glaring instances where the director should have used a little more imagination and avoided some absurd and unrealistic situations. One notable thing which deserves special praise is that the love-interest in the story is never allowed to interfere with the basic theme.

STORY OF BROTHERS

Sashinath Bose, a rich zamindar, who had always lived an honest and straightforward life, lost all his property by continuous litigation. The old ancestral home is however, saved but the prolonged litigation brings ruin to the family consisting of an ailing father, an old understanding mother who tries desperately to keep the home fires burning with two grown-up sons—Sukhen and Satyen, with different views on life, an unmarried daughter—Sujata and two other small children.

Sukhen, the eldest son who is bold and clever, realizes the changed circumstances and his duty towards the family and assumes the responsibility of reacquiring the lost prosperity and happiness. Satyen, the younger son, is more careful and honest but too timid and restless. Both the brothers clash and Satyen actually dislikes his elder brother.

Satyen is training to be a solicitor and

loves a rich man's daughter. His future entirely depended on the successful termination of the family litigation. Naturally, the loss proves a great tragedy to him and all his hopes and ambitions are eclipsed. He is so much disappointed that he even stops seeing his sweetheart but the timely intervention of the girl's parents with their assurance of marriage raises some hope in his mind.

Sukhen works very hard to earn enough to maintain the big family. One day he visits Satyen's office to inform him about a part-time job, when to his surprise he learns that Satyen is charged with the theft of five thousand rupees belonging to the office. Mr. Banerjee, the boss, does not suspect Satyen for the theft but he is convinced that Satyen knows the person who has stolen the money. Now as Sukhen happened to be present at the time of the theft, Satyen has a strong suspicion that his elder brother must have stolen the money, as lately he had been seen making large payments clearing family debts. Unfortunately he could not express his doubts openly but his hatred for his elder brother grew more. At the request of his sister and to avoid embarrassing his old parents he remained tongue-tied.

Mr. Banerjee does not like the idea of Satyen being handed over to the police for the theft, but one of his office associates—Shiben, lodges a complaint at the police station. The usual court case follows but Satyen is acquitted for lack of sufficient evidence.

On returning home Satyen accuses his elder brother of the theft. Sukhen is surprised. He narrates to Satyen the mystery of how he came into the possession of money by writing books and speculating on the stock-exchange. When Satyen demands proof, Sukhen flies into a temper at the insult and strikes him. Truth however is revealed when Banerjee arrives with Shiben and reveals the fact that Shiben was the real culprit as he has confessed his guilt. In the end the family prestige is saved and mutual love between the brothers is reestablished.

Performances are uniformly good. Uttam Kumar, in the popular characterization of Sukhen, who is all the time in the limelight, gives an outstanding performance with characteristic grace and restraint. He has a bright future provided he keeps his head. Nepal Nag, another newcomer, appears in the role of Satyen. This is his first big role and he acquits himself quite creditably, though we do not like his mannerisms. Pahari Sanyal, as Sashinath the father, adds age and experience to his role and gives a very dignified performance. Kali Sircar as Mr. Banerjee also gives a fine performance. Supriya Banerjee, a newcomer shows good promise in her portrayal as Sujata, the sister. Bani Ganguly, as the mother, gives a sincere performance and actually lives the part adding life to the story. Sabitri Chatterjee, who provides the romantic side, merely looks charming without much of a performance to her credit.

The production values are good and they maintain the usual standard achieved by M.P. Productions. The photography is very good. The sound recording is rather erratic at places. Umapati Sil who has directed the music deserves praise. Some of the tunes are pleasing to the ear but the songs appear rather out of place.

"Basu Paribar" is a clean picture based on a family theme and as such provides good entertainment with strong human appeal.

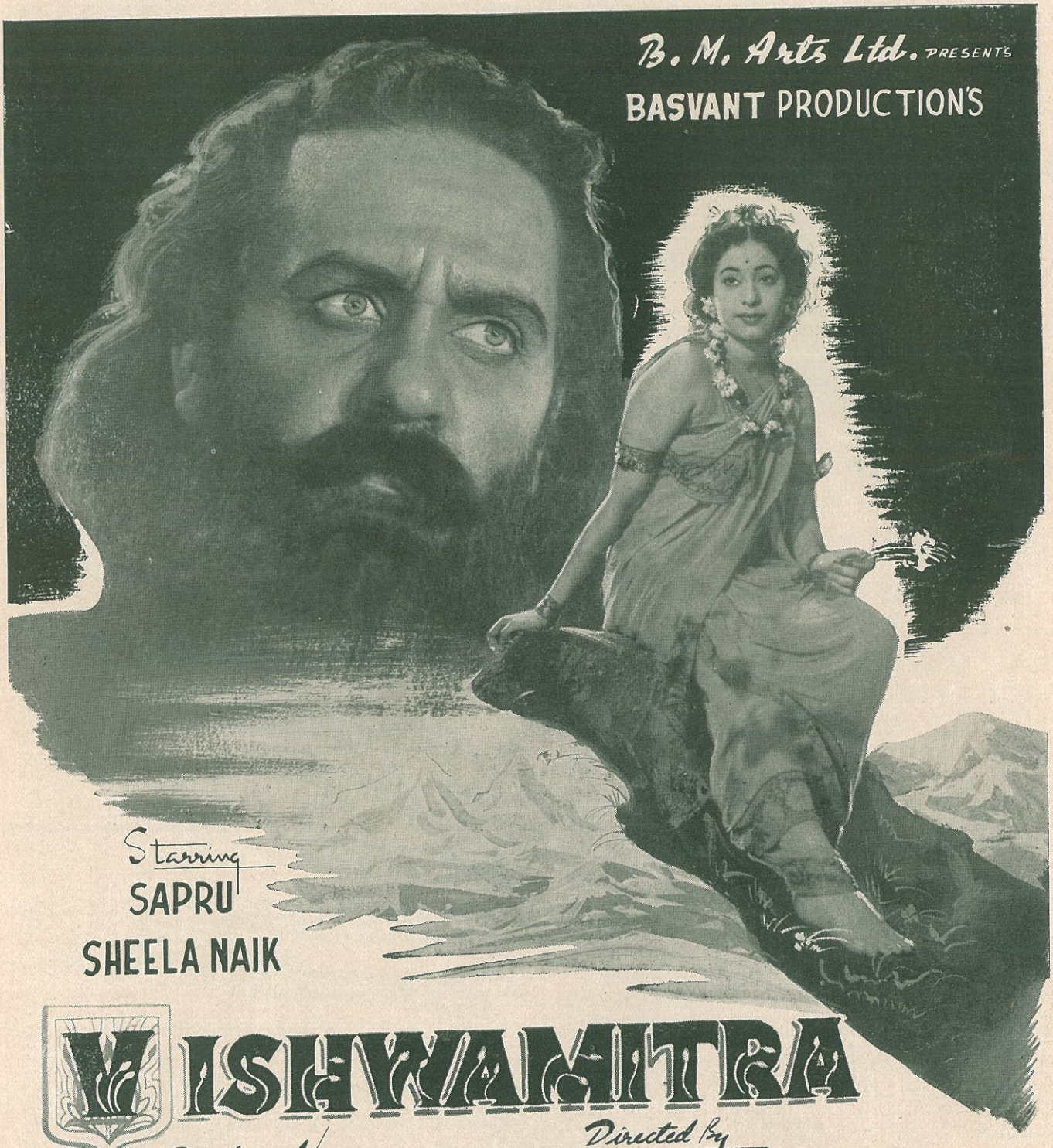
BASU PARIBAR

Producers:	**M. P. Productions Ltd.**
Language:	**Bengali**
Story:	**Nirmal De**
Music:	**Umapati Sil**
Photography:	**Nirmal De**
Recording:	**Sunil Ghosh**
Cast:	**Pahari Sanyal, Uttam Kumar, Bani Ganguly, Supriya Banerjee etc.**
Released At:	**Uttara Cinema**
Date of Release:	**12th April 1952**

Directed By:
NIRMAL DE

THE GRAMOPHONE COMPANY LIMITED
CALCUTTA — BOMBAY — MADRAS — DELHI

THE IMMORTAL TALE OF A SAGE & A TEMPTRESS!



VISHWAMITRA

Produced by
BASVANTRAO PAWAR M.A.L.L.B.

Directed By
BABURAO PAINTER

Contact:

BASWANT PRODUCTIONS,

P. Box 5516, BOMBAY 14.

OUR REVIEW

"Yen Thangai" Provides A Warning !

Picture Becomes Popular Entertainment !

Bigots who would thrust prohibition down our throats with the police baton, Hindiphiles who would ignore the intrinsic appeal of cultures other than theirs and those who would deny youth the freedom to live their own lives in the natural pattern of their emotions—to all these "Yen Thangai" provides a rude awakening. It is a warning to the goggled ostriches of white-capped politics to open their eyes and recognize sincerely that there is something like freedom of thought away from the dumb book called the "Constitution of India". If they miss this warning, the storm that is fast gathering in the South will soon overwhelm them.

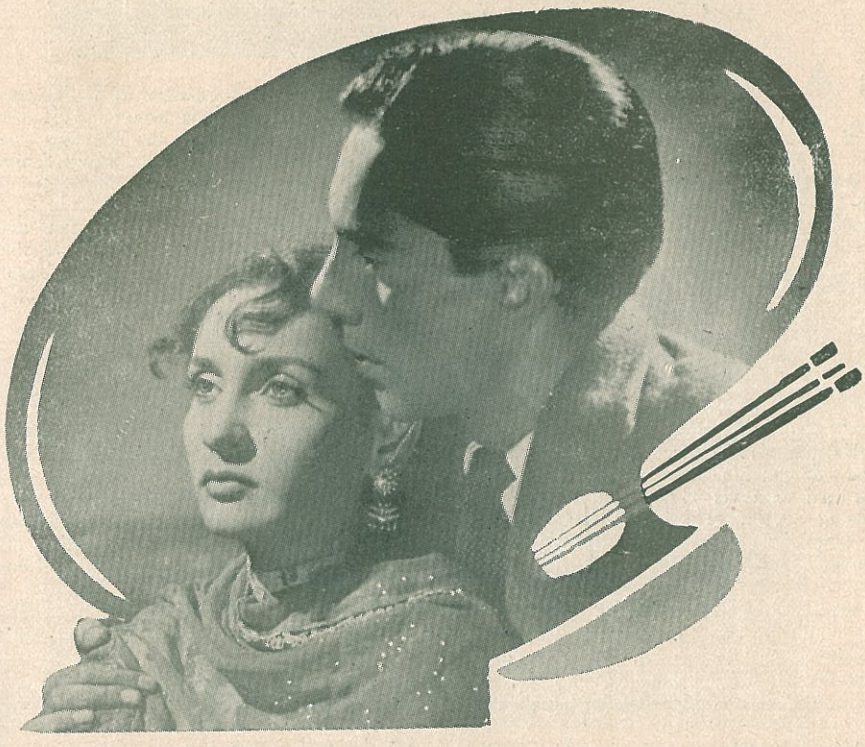
This story is simple, forceful and direct and concerns Rajendran living with his widowed mother and his young sister in Kancheepuram, while he has a younger brother, Selvam, studying in Madras. Apart from the house in which they live and a sum of one thousand rupees kept by Rajendran's father with his brother Karunakaram Pillai to defray the marriage expenses of the young girl, Meena, they have nothing else in the world which they could call their own.

To enable Selvam to complete his education, Meena sells the only gold chain she has as her uncle, Karunakaram Pillai, refuses any kind of help, his son Suryamurthy, also studying at Madras, being a heavy drain on his resources. He was not tired of confessing that his account books were his Bible.

Rajendran's sister Meena tempts tragedy when she loses her eyesight due to lightning. Selvam has the good fortune to marry Rajam, daughter of a rich man Veeraswamy Pillai, who has amassed a lot of wealth through horse-riding. Selvam and his wife come to live in Kancheepuram and Meena is for a while treated well by Rajam, who takes pity on the motherless girl, as the mother had also died a few days before Selvam's marriage. But after a while, she begins to ill-treat the blind girl and Selvam takes his wife's side in a quarrel. Husband and wife soon leave Kancheepuram and come to live in Rajam's home in Madras.

Suryamurthy earns his father's disapproval. He is in love with a Christian girl, Mary, an heinous crime in his father's eyes. He wastes his father's substance by helping Rajendran with money in his hour of need. And the father had been wily enough to have Rajendran mortgage his house to him for odd sums of money advanced to him, denying that any money had been kept in reserve with him for Meena's marriage. Suryamurthy is forbidden entry to his home by his father and proceeds to Madras where he ekes out a living by pulling rickshaws as Mary had disappeared from his life. She had been rescued from suicide by a priest and had become a nurse.

Rajendran loses his job in a printing press and his uncle forecloses on his house. This tragedy follows on Selvam arriving home after having lost a leg and an arm in a motor accident. Selvam had meanwhile taken to racing and squandered all his wife's money besides ill treating her in many ways. Rajam is killed in a motor accident and un utterly contrite Selvam breathes his last after meeting his brother.



Indians are becoming warm lovers after freedom. Here is Balraj Sahani stamping a red hot one on Nadira in "Akash", produced by Manmohan Films.

Hungry and famished Rajendran and his blind sister Meena arrive in Madras and accidentally run across Suryamurthy. Karunakaram Pillai, who has come to Madras as well, is run over by a car and before breathing his last in a hospital, where Mary was a nurse, withdraws his objection to his son's marriage with her. Rajendran is arrested on suspicion of having picked a pocket and the blind and hungry girl Meena protesting her brother's innocence dies on the road. Rajendran is cleared and returning home picks up the dead body of his sister and walks in a frenzy into the sea. Suryamurthy and Mary in full pursuit arrive a bit too late. As only Selvam and Mary are left behind, we can safely assume that they get married.

RED IN TEARS AND IDEALS !

While there is nothing remarkable about the opening of the film, it warms up with the sequences when Rajam starts ill treating Meena. There is a tense scene, very well acted, when Rajendran slaps Selvam for his unkindness to Meena and almost begs him on his knees when he and Rajam decide to quit the home not to do so. Selvam becomes an inveterate racegoer and a drunkard and after having wasted a fortune, ultimately demands of his wife her *thali* (mangal sootra) and on top of it assaults her. She clings to his feet and pours out, with her tears, the agony of her heart—a scene which is calculated to bring remorse even to the most hard hearted and cruelest of men. When Selvam suspects the chastity of his wife and calls her a whore, she bursts into anger and vehemently asserts the incorruptible purity of the daughters of Tamil Nad. The last fatal motor car drive, with Selvam stepping on the gas and the speedometer needle wobbling crazily beyond sixty and seventy, is breathtaking even though one foresees the end even before the crash comes.

Suryamurthy on more than one occasion has an argument with his father, where the old man stands inexorably for the ways of his fathers and denies his son the right to choose for himself with the threat to disinherit him. Suryamurthy takes the threat in his pace and upbraids the father and the father's hidebound and antediluvian philosophy for the ills that beset society. His nonchalance and utter unconcern, without one trace of disregard for his father, speak volumes for an indomitable spirit that will not be broken. Turned rickshaw-puller, he flings scorn at the rich and pours his contumely on their head. He asserts that even a rickshawpuller has a right to read a newspaper. He is proud of Tamil and Tamil culture and when he rebukes an educated girl for being curt with him and speaking in English, his condemnation is not merely a condemnation of English but a protest against the steamrolling methods for the propagation of Hindi and reassertion of the greatness of Tamil. Condemnation of the tyranny of the capitalist class is implicit advocacy of Com-

munism and reflects the spirit of the times, when more and more people in the South are frankly turning Communist as more and more the conviction is forced upon them that they are a people discriminated against, exploited and denied their rights. The picture thus becomes a straw in the wind and those who care may read a lesson in it.

Rajendran, like one possessed by a thousand demons, picks up the dead body of his sister Meena and flinging it across his shoulder, walks faster and faster towards the sea and then walks into the hungry waters—a scene with terrible significance, which has one's blood running cold. One could almost feel the hungry billows thirsting for human sacrifice.

Acting honours go easily to M. G. Chakrapani for the ease and realism with which he portrays Karunakaram Pillai, a representative of the old order of things, who clings obstinately to a moth-eaten philosophy and would impose his will on his only son. "Money is not like water in a well; it is water in a tub and one cannot draw on it endlessly, it has to be replenished"—that sums up his entire makeup. Then P. S. Govindan as Suryamurthy holding his own against his father and having unbounded confidence in himself to dare the future is a good piece of character-acting. Selvam, acted by P. V. Narasimha Bharati, is the typical waster suddenly come into money. He plays the part to perfection.

Madhuri Devi, although one could see she is ageing, puts over a very convincing performance. She succeeds remarkably well as a cruel sister-in-law and as a wronged wife. But she must give up her childish habit of chewing at straws or biting the saree end. E. V. Saroja as Meena wins sympathy but does not draw tears. She has a lisp which is unforgiveable in a girl of her age.

Photography, sound recording and montage are easily above average. The songs are well recorded and attractively composed.

Free from obscenity and reflecting as it does the spirit of the times, "My Sister" is a well directed picture and there is really something like cinematic art in it. It tells of the Hindu family, its trials and tribulations, in a way that dramatizes the present tragic times. The masses are rushing to see it because it contains a theme that makes eyes red, both with tears and ideals that threaten to overwhelm the present order of things.

YEN THANGAI
(My Sister)

Producers:	**Asoka Pictures**
Language:	**Tamil**
Screenplay:	**Ch. Narayanamurthy**
Dialogue:	**T. S. Natarajan and K. M. Govindarajan.**
Music:	**C. N. Pandurangan**
Lyrics:	**Bharathi Dasan and others.**
Cast:	**M. G. Ramachandran, P. S. Govindan, P. V. Narasimha Bharathi, M. G. Chakrapani, Madhuri Devi, E. V. Saroja.**
Released at:	**Chitra, Madras**
Date of Release:	**31st May 1952.**

Directed By:
Ch. NARAYANAMURTHY
&
M. K. R. Nambiar.

Director Baburao Painter of Kolhapur is still at his ancient poses. Here is Sheila Naik posing as Menaka in "Vishwamitra", a costume story from Hindu mythology.

OUR REVIEW

"Kanchana" Becomes A Boring Affair!

Poor Direction Kills The Story!

This picture is an acute disappointment to those who had read the story, "Kanchanayin Kanavu" as a serial in "Ananda Vikatan". Falling far short of expectations, the film never gets beyond the dull lifelessness of a puppet show.

Young Pushpanathan, Zemindar of Mathur, already on terms of intimacy with a dancing girl (Devadasi) Bhanumathi, resolves suddenly to marry Kanchana, grand-daughter of a retired accountant, Neelamegam Pillai, who is a chronic invalid afflicted by poverty, unable to pay the rent for the humble house he was occupying.

Just about this time, contrary to the advice of his mother, Ponnammal, Pushpanathan, egged on by a self-seeking friend of his, Manohar, embarks on the adventure of starting a textile mill, involving an investment much beyond his resources. At the time of the marriage, Pushpanathan assures Bhanumathi that his marriage would make no difference in his love for her, while Bhanumathi's mother, Maragatham, counsels the daughter to forget the past and to look out for some new fish or seek a film career.

Ponnammal, the mother-in-law, never forgot to remind Kanchana of her poor origin, while the husband considered her no more than a vehicle for his future heir. Living in the midst of luxury, Kanchana missed love and affection. When a child is born, Ponnammal separates the child from the mother and brings it up herself. And Kanchana's grandfather on the very rare occasions that he comes to see his grand-daughter is treated as any poor stranger.

Kanchana's brother studying medicine had covered himself with glory and looks forward to a very bright future and promising career. He is in love with and is loved in return by a colleague of his, Seetha. It had once been proposed to marry Seetha to Pushpanathan.

When Seetha and her mother come and stay with the zemindar, overcome by her loveliness and her accomplishments, Pushpanathan lays vain seige to her heart and Kanchana misunderstands Seetha as flirting with her husband.

When Kanchana makes a disparaging allusion to Seetha's conduct, Pushpanathan assaults her with a whip. Unable to endure Pushpanathan's amorous advances, Seetha and her mother leave the place. As Kanchana had communicated her suspicions about Seetha to her brother Dr. Sabesen, he accuses Seetha of having had an affair with Pushpanathan and, refuses to listen to her explanation and vows to have nothing more to do with her.

Stung to the quick by the increasing unkindness at home, Kanchana flees from her home taking her child with her but is soon detected by her husband. He brings back the child leaving Kanchana to her fate. As time goes by, both Ponnammal and Pushpanathan miss Kanchana.

The textile venture drains all Pushpanathan's resources and he is forced either to sell or mortgage his estate bit by bit. He rejects with contempt an offer of monetary help from Bhanumathi, although she tries to convince him that all the money she has was always his.

Kanchana, who had tried to commit suicide by drowning, is saved by Seetha,

who explains to Kanchana that her suspicions had no foundation in fact. The mill having become a white elephant, Pushpanathan sells it to cut down his losses.

Kanchana comes back and is received with open arms both by her husband and her mother-in-law. Misunderstandings having been cleared, Dr. Sabesan marries Seetha. And the dancing girl Bhanumathi, after bequeathing all that she had to Pushpanathan, dies conveniently.

THOSE TALL BITS

Pushpanathan's decision to marry Kanchana after having seen her only once is hard to swallow, considering all the differences, which were later on stressed with such disastrous consequences to Kanchana. The fact that Kanchana did not find love in her husband's home is not emphasized and therefore does not emerge as a factor to be reckoned with. There are no violent outbursts of temper, no scenes and no ill-treatment of Kanchana which would justify the fact that she had no abiding place in her husband's affections.

When Pushpanathan whips Kanchana, he is able to secure a lion tamer's whip for the purpose. Not being a lion tamer, one wonders how he got the whip.

After Kanchana leaves home with her child, she is suddenly surprised in her rude hut by her husband. As to how long she had been there and how she was able to live are facts lost in mystery. And how her husband discovered her place of concealment is a greater mystery. When left behind, she commits, or tries to commit, suicide by jumping into a well. The next we see of her is when she is being restored to life by Seetha. The saving miracle needs an explanation.

Bhanumathi's death looks like a posthumous act as it comes after the audience has lost all interest in the story which concludes after the reunion. Had she obliged a little earlier, people would have been thankful.

Time continuity being the first casualty, the picture oscillates between two sets, the zemindar's bungalow and Bhanumathi's residence. Songs in the picture are independent affairs having nothing to do with the theme of the story. Every one of them could have been cut out without making any material difference. And that would have been some relief as, save one song sung by Seetha (Song 6), none of them is worth listening to. The dialogue is common talk.

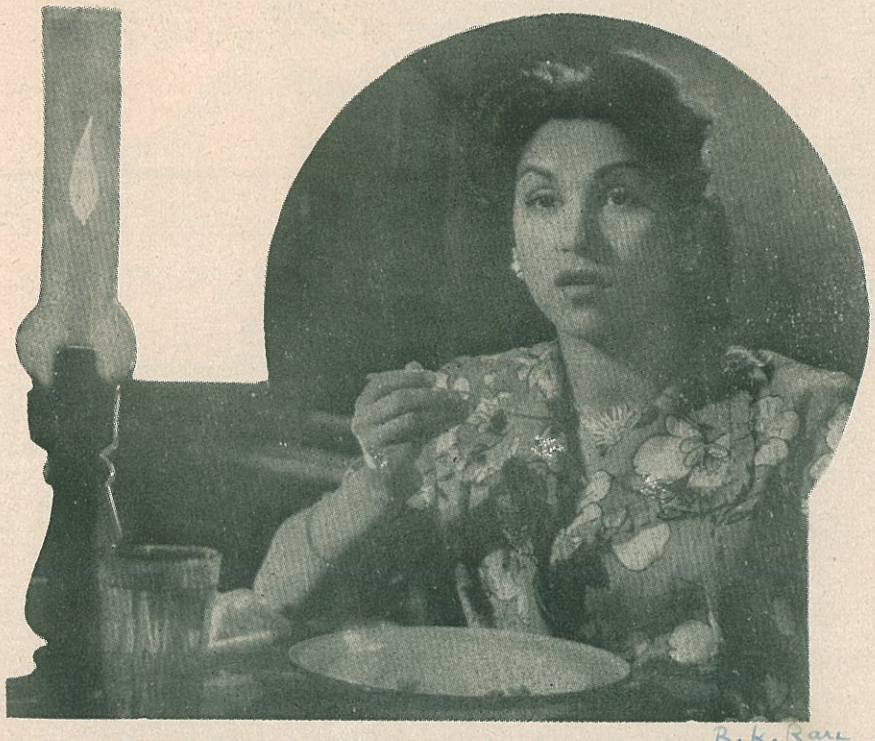
Lalitha is a misfit as Kanchana. She looks matronly and in one or two places undue emphasis is placed on her physical charms. In close-ups, with her snub nose, she looks positively revolting and of acting she gives no evidence. Padmini, as Bhanumathi is a shade better but fails to impress while K. R. Ramaswamy as Pushpanathan looks like a third rate pimp from Mint Street, when it was a Red Light district. A shocking miscast! And the sooner he learns that gentlemen do not put their hands into their trouser pockets—especially when ladies are present—the better for him.

P. S. Gnanam, as the outraged mother of the zemindar, gives a fine performance. Manohar, as Dr. Sabesan, is inconsequential, while K. Duraiswamy as Neelamegam Pillai is a piece of good casting. T. S. Durairaj, as the accountant Elumalai Pillai, becomes a nuisance and any zemindar worth the name would have dismissed him from service. Kumari as Seetha is charming and gives a restrained and dignified performance.

On the whole the picture is a thorough disappointment and it would have been better had it not been made at all. In their anxiety to capitalize on the popularity of a serial story, the producers miserably failed to dramatize the story. And there are whispers about this picture appearing in other versions. If that happens, the Tamils will at least be consoled by the thought that the rest of India also shared their suffering.

B.K. Rau

The screen's most popular hip-roller, Cuckoo, is once again seen to advantage in "Amber", a spectacular entertainment directed by Jayant Desai and produced by Jagat Pictures.



B.K. Rau

Poornima is attempting the impossible—using the fork with the soup plate—or is the soup plate wrongly used in "Jaal", a social story directed by Guru Dutt for Filmarts?

KANCHANA

Producers:	**Pakshiraja**
Language:	**Tamil**
Story:	**Lakshmi**
Lyrics:	**Papanasam Sivan and others**
Music:	**S. M. Subbiah**
Cast:	**Lalitha, Padmini, Kumari, K. R. Ramaswamy, Manohar, K. Duraiswamy and T. S. Durairaj.**
Released at:	**Wellington, Madras**
Date of Release:	**1st May, 1952.**

Directed By:
S. M. SRIRAMULU NAIDU

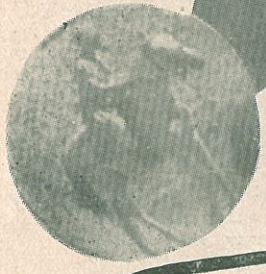
Freedom needs many a disguise to escape the hawk's eye of the tyrant. The versatile Geeta Bali plays the Sadhu to achieve her noble purpose.

The gentle vibration of the single musical wire lights up a storm in Geeta Bali's freedom-loving heart and then—.

An Event In

Between Producer S. Mukherjee and Director Hemen Gupta and, of course, Filmistan, motion picture history is being made with the release in Bombay and Calcutta of that dynamic picture "Anand Math", the first alphabet of our freedom's struggle.

"Anand Math" is Babu Bankim Chandra's classic in words but Filmistan has turned it into an epic of action — action that takes one's breath away.



Music and wine give the tyrants a new edge to their imperialist designs while slaves watch with their hearts in their mouths.

SPECIAL SNAPS FROM

"ANAND MATH"

A FILMISTAN PICTURE

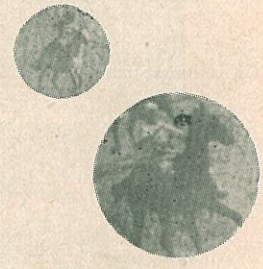
ATTRACTING CROWDS AT BOMBAY & CALCUTTA

Prithviraj, the supreme sun of the screen, burns a million freedom-loving hearts with the heat of his passionate portrayal.

Motion Pictures !

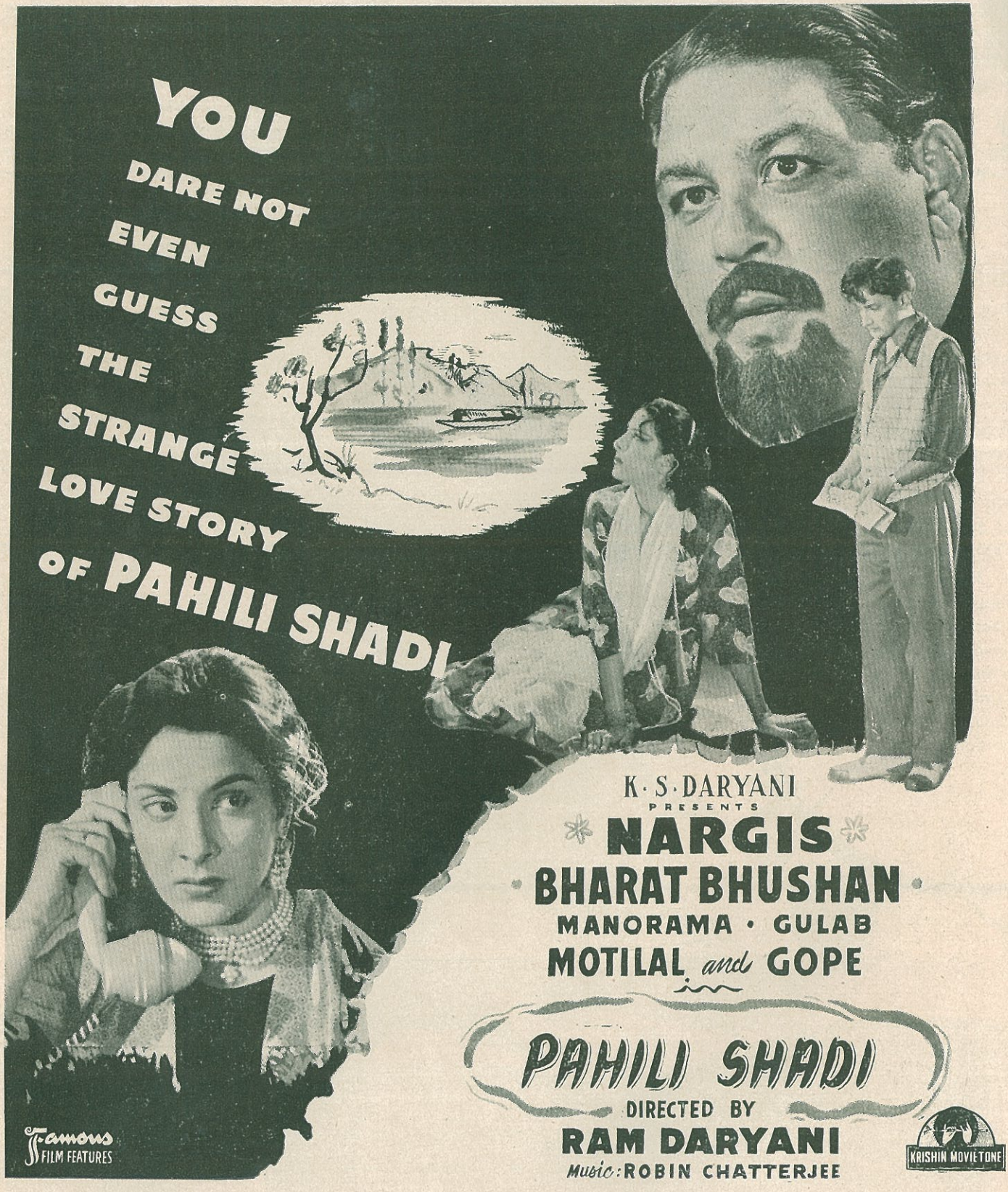
It is a thrilling drama of the first sowings of revolution in millions of freedom-thirsty hearts which were pierced and bled to keep the white tyrants in power.

The players: Prithviraj, Geeta Bali, Bharat Bhushan, Ranjana, Ajit, Pradeep and a thousand others, are but martyred soldiers of freedom and they give their best to make "Anand Math", an unforgettable milestone of motion picture history.



To love is human though to die for freedom is divine. But what is a loving heart with the mind in shackles of slavery! Geeta's love needs a jungle of freedom.

Women, the tyrants of sex and beauty, contribute to the tyranny of white men and rob their own homes of the lamps of freedom.



Distributors for :—

Bengal Circuit—**M/s. Radha Movietones Ltd., Calcutta.**

Overseas Circuit—**M/s. International Film Distributors, Bombay.**

For other territories, please contact :—

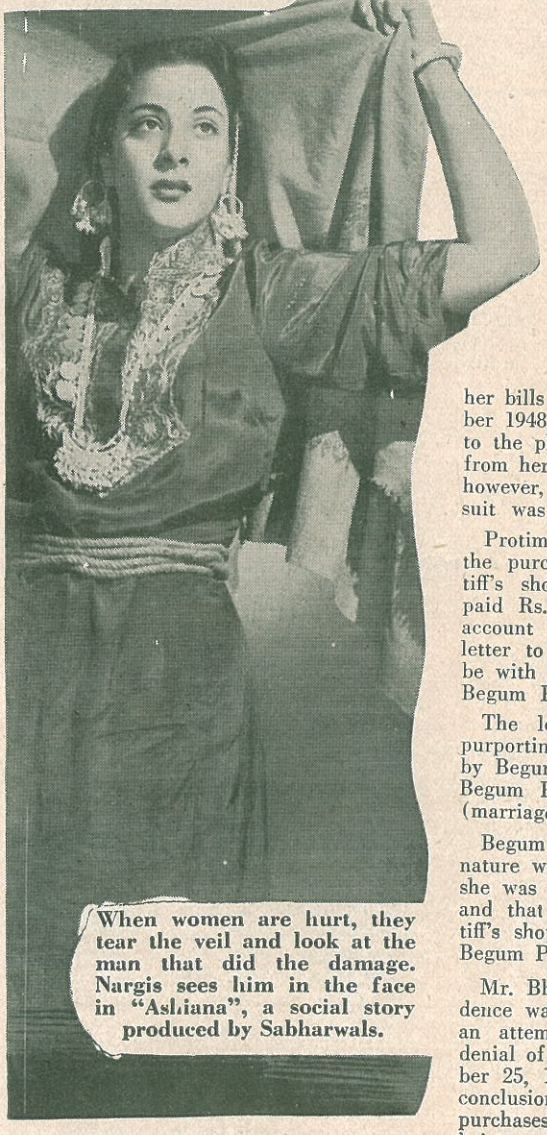
KRISHIN MOVIETONE,

VINCENT ROAD, DADAR, BOMBAY-14.

Telephone: 60334.

AT HOME AND ABROAD

Watch that ear which Munnawar Sultana wears in "Tarang".



When women are hurt, they tear the veil and look at the man that did the damage. Nargis sees him in the face in "Ashiana", a social story produced by Sabharwals.

★ ★ ★

LYING FOR LOVE

Bombay, May 22.

Mr. J. C. Bhatt, Judge, City Civil Court, Bombay, decreed the suit filed by Kishinchand U. Pursram claiming Rs. 5,539 from film actress Protima Dasgupta in his favour and ordered Protima to pay the dues for goods supplied to her.

While giving judgment, Mr. Bhatt was sorry to observe that Protima and Begum Para who gave evidence in the case on behalf of the defendant, "colluded to defeat and delay the plaintiff's claim".

The amount claimed represented the balance due from Protima for purchases made between August 1945 and July 1946. According to the plaintiff who conducts business in the name of U. N. Pursram, he received an amount of Rs. 3,000 as part payment towards her bills in March 1946. Later in November 1948, Protima Dasgupta wrote a letter to the plaintiff admitting the balance due from her as amounting to Rs. 5,539. She, however, did not pay this amount and a suit was filed for its recovery.

Protima Dasgupta admitted having made the purchases on credit from the plaintiff's shop but contended that she had paid Rs. 3,000 in full settlement of her account and denied having written any letter to the plaintiff. The claim might be with regard to the purchases made by Begum Para or another.

The letter produced by the plaintiff purporting to be from Protima was signed by Begum P. Haq. Mr. Haq, brother of Begum Para, it was stated was married (marriage since dissolved) to Protima.

Begum Para also denied that the signature was hers though she admitted that she was also known as Begum Para Haq and that for her purchases at the plaintiff's shop bills used to be addressed to Begum Para Haq or Begum P. Haq.

Mr. Bhatt held that Begum Para's evidence was untrustworthy. She had made an attempt to create confusion by her denial of having sent the letter of November 25, 1948 but the judge came to the conclusion that the defendant did make purchases at the plaintiff's shop, delivery being taken either by Protima or by Begum Para on her behalf, the vouchers being signed by the person taking delivery. He, therefore, held Protima Dasgupta liable for payment of the balance.

TO AND FRO !

Hollywood, May 20.

Superior Judge Thurmond Clarke granted divorce to Franchot Tone and thus ended the few, volcanic months of Barbara Payton's married life.

Barbara has again gone back to actor Tom Neal, who was summarily set aside once for Franchot Tone. It was a quarrel of words and blows when Franchot was injured and soon after Barbara married him.

Barbara and Tom Neal are planning a trip to Europe where they may work in a picture and perhaps marry.

Though female vacillation is not a matter for surprise, Barbara's mind should be Xrayed to add to our knowledge of the fair sex, rightly considered "more deadly than the male".

ISRAEL ON TOUR

Bombay, June 1.

Well-known character actor David left for Europe on 30th May on a four months' tour. He is one of the judges at the World Olympics of 1952 at Helsinki in the Weight Lifting event and was invited specially for the occasion by the World Olympics Committee. He had to pass an examination before he was chosen as the judge.

In Europe, David hopes to buy a car and motor through the Continent. This is David's first trip abroad and naturally he is "not in a hurry" to rush back to India.

A polished, confirmed bachelor, David is likely to have many an exciting experience which is denied to married men accompanied by their wives. We wish him a happy holiday !

COME, COME, LINDA !

Hollywood, May 19.

Beautiful, brown-eyed Linda Darnell claims to be a lonely person and said, "I am bored with not being in love, but can't find a boy friend". Linda, who is at present working in "Night Without Sleep" admits that "love is the most wonderful thing that can happen to anyone" and she is on the look-out for a "steady boy friend"

Linda even wants to get married but feels that her Prince Charming has not yet appeared on the scene. She should fly to India and meet Dilip Kumar, our hairy mammal, who is always chivalrous enough to play the role of a boy friend. Who can resist Linda's seductive charms?

ONE MORE MURDER

Bombay, May 20.

While returning home from work on the 19th night, Kondiba Harpale, a 25-year-old door-keeper in a cinema at Dadar, was waylaid and fatally stabbed by some unknown persons.

The culprits have not yet been traced, nor is the motive for the crime known. It is said that some undesirable characters living in Borkarwadi, were refused free admission into the theatre by Kondiba a few days ago. The police also think that the crime might have been the outcome of a quarrel which Kondiba had with some men standing in a queue for cinema tickets two days ago.

Passing along Ranade Road, Kondiba was surrounded by three persons. Two of them held him while the third one stabbed him and all the three disappeared leaving him in a pool of blood. Kondiba shouted for help but succumbed to his injuries before any aid could reach him.

The police have arrested six persons on suspicion.

Settling disputes with a knife seems to be a daily feature of Bombay City these days. Thanks to Prohibition!

20 LEFT

Burbank, California, May 17.

An explosion occurred at the Warner Brothers' film studio, which topsy-turvied a street scene into an inferno.

A permanent set on Stage 21 on Brownstone Street, caught fire but there were no casualties. The Burbank Fire Department brought the fire under control. Studio workmen tried to move all cameras and expensive sound equipment from adjacent buildings.

OUTRAGEOUS

Bombay, May 22.

Thieves broke open the offices of Kardar Productions at Nilam Mansions, Lamington Road on the 21st night and stole the cash box.

Kardar must however, have seen to it that the cash box was only a box in name!

MORARJI'S FORAS ROAD

Calcutta, May 16.

According to statistics revealed by the Government of India Regional Tourist Office at Calcutta, 20,000 foreign tourists visited India during the year 1951. Out of these, 3500 were Americans.

Tourist traffic was definitely on the increase and visitors included writers, poets, journalists, professors, technical experts from different parts of the world.

As long as India remains a land of snakes, elephants and tigers, we have every chance of getting tourists from foreign countries, especially America, prohibition or no prohibition. And all of them take back films and photographs of Foras Road in Morarji's Bombay. Why not include the item in the Tourists' Guide?

ACTORS' GUILD

Hollywood, May 20.

The Screen Actors' Guild has negotiated a new contract with the Hollywood producers for increasing the salaries of day players, singers, stunt men etc. to cope up with the high cost of living. This contract goes up to June 1, 1958 and some of the new salaries appear to be quite comfortable.

Under this contract the minimum rate for day players, singers or stunt men has increased from $55 to $70 per day. Players getting up to $300 per day receive double time for Sunday location work. Players earning over $300 per day get only time and a half for such work. Pilots get $100 instead of $90 for studio work each day and $130 instead of $120 for location work.

We have also Artistes' Associations in our film industry but the topliners are so busy making their own black and white pile that the lesser folks don't count.

Producer-director Mehboob met Douglas Fairbanks Jnr. in London. What and how they talked is nobody's business but Mehboob does think that Fairbanks speaks fairly good English. Here they are from left to right: Producer Mehboob, Dilip Kumar, Douglas Fairbanks Jnr., Music Director Naushad and Prem Nath.

POOR MANTO !

Lahore, May 15.

The police arrested well-known Saadat Manto on a warrant issued by a Karachi magistrate at his Lahore residence, on Wednesday the 14th May.

The charge was that Saadat wrote an objectionable article in a Karachi magazine. He was bailed out shortly after his arrest. This is the umpteenth time Manto is headed for jail. Pakistan seems to have proved a hostile country for Manto. Poor boy!

A CHAIRMAN ?

Copenhagen, May 19.

Arne Falk Ronne, leader of the Danish Film Expedition, who went to Monte Cristo Island on the north-west coast of Italy with a group of six men to make a documentary about the Island, was astonished to find a snake-eating modern Robinson Crusoe living alone there.

This Crusoe looks like a hermit and is a 25-year-old Italian who calls himself "Arturo". He told Falk Ronne that he had lived on this desolate, uninhabited island for two years by eating four-foot snakes, found in plenty there.

We have millions of starving Crusoes in our famine-stricken areas who can't even indulge in the luxury of snake-eating, for in India snakes 'eat' men.

BANKRUPT ENGLAND

London, May 20.

The slump has affected London's night life considerably and 1952 is likely to be the worst year in recent memory.

Most of the night clubs which used to brim with life are literally empty. Some clubs have one or two couples with hundreds of empty tables round about them. Night club proprietors have spent thousands of pounds to improve their cabaret shows and dance bands but nothing seems to attract the public.

One head waiter, at one of the famous clubs remarked: "In one night I served only two meals—and both were free".

As long as pockets remain empty tables will remain dumb. It is money that lends colour to life.

RED BAITING

Hollywood, May 16.

Screen writer Paul Jarrico refused to tell the House Un-American Activities Committee whether he had been a member of the Communist Party. Producer Howard Hughes, therefore, struck Jarrico's name off the credit titles of "The Las Vegas Story".

Mr. Hughes has now filed a suit against Jarrico in the Superior Court of Los Angeles for a declaratory judgement relieving R.K.O. of any demand the writer may make. Hughes has also served a notice on the Screen Writers Guild saying that he will not be bound by any

award granted by them in Jarrico's favour.

Jarrico has filed a countersuit for $350,000 against R.K.O. The Guild says: "We have no choice but to protect Jarrico's professional rights".

And so the tug between capitalism and Communism continues from year to year even in the movie world!

WASTING MONEY

New York, May 20.

A survey covering over 2400 educational institutions in America brought out one significant fact—that more and more Indian students were studying in American colleges and universities. The most popular subject was engineering.

The Institute of International Education classifies them thus: Engineering, 352; Social Sciences, 159; physical sciences, 98; business, 43; education, 58; agriculture, 63; liberal arts, 26; premedical, 4; general medicine, 10; public health, 7; dentistry, 6; nursing, 4; fine arts, 12; miscellaneous, 293.

The Government of India believes in sending students for higher education and training to America but many of them get no work when they return. That is a criminal waste of good money.

DISCRIMINATING!

Wellington, May 16.

The Government of New Zealand's Price Tribunal allowed exhibitors to increase their admission prices by 3d. Though there was a fall in the attendance at first, the public crowded to see good pictures. If the pictures are "not so good" then audiences don't turn up even though the adults in New Zealand earn from £9 to £10 per week. Some of the American pictures New Zealanders have liked are: "Show Boat", "The Great Caruso" and "Here Comes The Groom".

New Zealand's home product "Broken Barrier", the full-length feature film produced after many years is ready for release. The story centres round the romance of a white boy with a Maori girl—perhaps with tragic results.

ONLY IF THEY DO!

Bombay, May 23.

The Bombay Central Court convicted Dhramchand Chunilal and ordered him to pay a fine of Rs. 300|- or in default three weeks imprisonment for selling cinema tickets at a higher price than the one printed on them.

The Anti-Corruption Branch Police have been raiding different places in the city in a drive against black-marketing in cinema tickets and Dharamchand was found selling tickets at blackmarket prices in the vicinity of the Majestic Cinema, Girgaum, Bombay.

If the Anti-Corruption Branch Police open their eyes wider, they will find many more Dhramchands.

TOUGH GUY, EH!

London, May 24.

Film actor John Garfield died of a heart attack on Wednesday, the 21st May, at the age of 39.

Born on March 4, 1913, in New York, he worked on the stage before he made his screen debut in 1943. He usually portrayed the tough man on the screen and some of his popular pictures were: "Juarez", "Destination Tokyo", "Body And Soul", "Humoresque" and "Gentleman's Agreement".

Branded as a Communist since his appearance before the House Un-American Activities Committee about a year and a half ago, John Garfield had no film contracts. He was to have cleared his name on Saturday the 24th May and a couple of producers had offered him contracts. According to an intimate friend of John's, he was sadly disillusioned about the Communists and their attitude to the film people. But "it was too late".

HULLO, LITTLE ONE!

Madras, June 6.

Lakshmi, daughter of well-known South Indian producer S. S. Vasan, became the mother of a bonny son on Thursday the 5th of June.

This happy event makes Vasan a proud grandfather and we are sure he will celebrate it in a fitting manner. Now that food has been decontrolled in Madras, we expect at least 10,000 poor to be fed for a change. Those are the people that bless and don't ask a receipt for the blessing.

DANGEROUS EXPERIMENT

Copenhagen, June 9.

The theatre management of a popular variety show in Copenhagen serves coffee and cakes free of charge to filmgoers who stand patiently in queue to get their tickets.

That is a clever way of swelling the profits of the show, unless the filmgoers fill their mouths with coffee and cakes and walk out quietly! This would be a dangerous experiment in India.

MOTION OR EMOTION?

Madras, May 30.

Presiding over the annual meeting of the Survey (Map) Employees Union, Chief Minister of Madras, C. Rajagopalachari, advised the employees to spend money only on useful things like the education of children and not on smoking and cinemas.

In Rajaji's opinion, the cinema was just a motion of dolls while smoking was a playful habit like that of a boy given to playing with a top.

Rajaji is not wrong about our films many of which are absolutely unreal and fantastic.

PARACHUTED OUT!

Hollywood, June 3.

Blonde film actress Veronica Lake, 29, received an uncontested divorce from Hungarian born film director Andre Detoth, 37. Strangely enough Veronica did not want alimony and she told the court, "I am perfectly capable of earning my own living."

Veronica charged Detoth with mental cruelty. Detoth flew often on a private plane and would stay away from home. She said, "I was never sure whether he had crashed into the mountains or not. He would not call to let me know what he was doing or when he was coming home."

Detoth seems to be one of those lucky guys who got his freedom without the nightmare of alimony.

Scoundrels all! Yakub, Sajjan and Gope create more trouble in "Malkin", produced by Ram Kamlani.

—— EVEN THE DARKEST TUNNEL HAS LIGHT AT BOTH ENDS!

S. K. OJHA'S

'NAAZ'

***an Exotic* TALE OF THE LAND OF PYRAMIDS!**

Starring: ASHOK KUMAR – NALINI JAYWANT – NAWAB – MURAD – NAZIR – ARIF – AMAR – TIWARI,

& VEENA — IN THE MOST SENSATIONAL ROLE OF HER CAREER!

Written By:	Dialogue:	Scenario:	Camera:	Music:
K. A. ABBAS, V. P. SATHE	WAJAHAT MIRZA	M. SADIQ	KEKI MISTRY	ANIL BISWAS

Nearing Completion at MODERN STUDIOS, *Andheri-Bombay.*

B. K. Rau

Can clothes hide the glory of youth or do their colour and pattern add a rainbow to beauty and tickle human imagination? If curves can light up a heart within, here is gay Usha Kiran who flings youth in the air and invites you to see "Lal Kunwar", a romantic heart throb of N.V.M. Productions.

ART ON TRIAL

New Delhi, June 7.

The Government of India are shortly instituting an Indian Academy of Dance, Drama and Music which will be called "Sangeet Natak Akadami". The Akadami will foster and develop Indian dance, drama (including films) and music and thus help to achieve the cultural unity which is often the theme of our talking politicians.

The Akadami will coordinate the activities of regional or State academies of dance, drama and music and also promote cultural exchanges in the fields of dance, drama and music with other countries. A library and a museum for purposes of research will be established. There will also be theatre centres on the basis of regional languages and institutions to give training in the art of theatre, study of stagecraft and play production. The Akadami will look after folk song and folk music and in general we should expect a renaissance of art—dead and living. The headquarters will be at New Delhi but may be shifted to any other place later with the consent of three-fourths of the members of the academy.

The word "Akadami", however, sounds ridiculous but it is in perfect keeping with Government's stupidity for new philological combinations and permutations. As regards the lofty ideals of the Akadami, they are flattering enough. Let us wait and see the Akadami in action!

PATRIOTIC BURMESE

Rangoon, June 4.

The Burmese Government has passed a new order whereby cinema houses exclusively displaying foreign-produced films have to exhibit locally produced Burmese pictures for a week in a month.

The idea is to encourage the local film industry which suffered a setback during World War II. In India, we are encouraging all foreign films to steal our playing time.

CHANGE THE TOWN

Cuvernaca, Mexico, June 5.

Citizens of Cuvernaca, Mexico's quickie divorce capital, are just beginning to realize the notoriety brought to this popular tourist centre by the large number of quick divorces obtained by many international celebrities.

Governor Lopez de Nava said that he would ask the legislature to take action to stop Morelos State's international reputation as "an overnight divorce mill".

Dime-store heiress Barbara Hutton and Hollywood star Paulette Goddard are among those who obtained their divorce decrees in Cuvernaca. Divorcees, are however, resourceful and they can always seek divorce in another town.

PEACE DOVE?

Bombay, June 2.

Stabbing outside cinema houses on the flimsiest of reasons is assuming a grim shape these days inspite of Morarjibhai's police.

One Mohammed Yusuf was annoyed because he couldn't get adjoining seats for the two tickets he held and started a quarrel with the usher of the Derby Talkies, Dongri. Dhondu Rawji, an outsider, tried to restore peace by pacifying them. Irritated, Yusuf is alleged to have whipped out a knife and stabbed him.

The police have arrested Mohammed Yusuf. Peace makers had better keep themselves away from such quarrels.

A DAMN CRITIC

Hollywood, June 3.

Hollywood actress Marjorie Reynolds, 34, got a divorce from studio production

Some men have faces that mislead women. They look innocent without being innocent and when they are discovered they often end in hospital with bandages round their head. Here is Karan Dewan, a casualty in romance, in "Jalianwalla Baagh", a Famous picture. But then Karan may have got those bandages as stripes for chivalry in freedom's battle. You can never be sure in Indian motion pictures.

executive Jack Reynolds, because he stayed away from home—sometimes as long as two weeks. When at home he "constantly criticised" her.

Marjorie was given custody of their five-year-old daughter Linda. She need not worry about criticism any more until another Jack comes along. And let us hope, he is not an amateur critic.

A PIONEER IN KOLHAPUR

Kolhapur, May 26.

Well-known actor R. G. Mhaskar died at Kolhapur at the ripe age of 80.

A veteran of the stage and screen, Mhaskar organized the old Swadesh Hitchintak Dramatic Company which introduced musician Keshavrao Bhosle. Mhaskar was also the first to act in the Maharashtra Film Company and introduce the cinema in Kolhapur.

WHAT ABOUT OUR ACTRESSES?

London, May 30.

Talented young actresses who are idle owing to the theatre slump, have temporarily become usherettes to keep the home fires burning.

The actresses are Victoria Grayson, Joan Ogden and Elizabeth Howell. Victoria hit the headlines two years ago when she was given the leading part for a week in place of Mai Zetterling in "The Wild Duck" at London's St. Martins Theatre. She has played small parts too in smaller theatres.

Said Joan, "The rent has to be paid. I want either a character-comedy or a costume part. Until the right one comes along I shall carry on with this job. After all, there might even be a chance for me to play the part of an usherette."

That is the true artistic spirit really to adapt to any unforeseen situation.

STRANGE EXPLOSION

Bombay, June 10.

One person was killed and two seriously injured when a film roll which was being processed by a studio laboratory man, suddenly exploded at Ghatkopar on Monday the 9th June.

Some neighbours rushed to the spot on hearing the sound of the explosion. In the meantime another explosion occurred injuring two men. The injured men were removed to the hospital.

The studio man had taken this particular roll for processing to his home. While doing the processing and editing, the roll is reported to have exploded due to some internal combustion. He has not been traced yet.

This is criminal negligence and the culprit must be punished severely.

THE DRUGGED ITALIAN?

Hollywood, June 5.

Dr. Peter Lindstrom, who is opposing the attempt of actress Ingrid Bergman to have their daughter, Pia, visit her abroad in a Hollywood court, gave a bit of his mind from the witness box: "I do not want the child exposed to Rossellini. For all practical purposes he ran away with the mother of this child. He seems to have a habit of living with mistresses while married to someone else. It has been quoted in the United States that he is a drug addict". Rossellini had obtained his last divorce, according to reports, on the grounds that he was intoxicated by drugs at the time of the marriage.

Though Ingrid was only asking for permission to have the child visit her, Dr. Peter Lindstrom felt that she was working towards getting the girl's full custody. He was willing to take his daughter there himself and permit her to meet the mother provided Rossellini did not spoil the landscape.

Superior Judge M. Lille granted Dr. Lindstrom's request to take his daughter to Pennsylvania where he was going to take an appointment at the Veterans' Hospital.

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JEALOUS CATS!

Lahore, June 9.

Pakistani film actress Nighat Sultana, who has filed a suit against well-known Noor Jehan for alleged manhandling under Sections 323 and 504 P.P.C., said in the Court that Noor Jehan had slapped and abused her out of jealousy because of her superior acting.

Hearing has been adjourned.

TOO QUIET

New York, May 24.

Hungarian-born Miss Sari "Zsa Zsa" Gabor will shortly divorce well-known actor George Sanders, her third husband. Married to him for three years, Zsa Zsa said that the marriage cracked up because it was "too good, too sweet". "We used to lead such a quiet life and I liked it. Then he left me without even saying good-bye", remarked Zsa Zsa.

Miss Gabor first married a Turkish diplomat at 16, then Conrad Hilton, the biggest hotel-owner in the United States.

It seems to be a case of try, try and try again!

WHOSE BOARD THEN?

New Delhi, May 29.

Replying to a question of Acharya Agarwal in the House of the People, Dr. B. V. Keskar, Minister of Information and Broadcasting, said in Parliament that the Government could not be held responsible for any film passed by the Board of Censors.

While passing the film censorship regulations last year Parliament had insisted that the Government should not have the final word in passing any film and that the right of certification should be invested in a Central Board of Censors.

Acharya Agarwal also asked if there were political considerations in censoring like Congress propaganda or Communist campaign. Dr. Keskar said, "It depends upon the political texture of the censors. None of the censors belongs to any political party."

As regards Hindi films which depicted methods of violence for achieving political and social ends, Dr. Keskar said that the censors took care to delete the picturization of violence as far as possible.

These statements should quieten Dr. Keskar's conscience if not of the censors who still continue to certify objectionable pictures.

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It is an easier position between two horses than between two jealous men and Suraiya can manage these two brutes better than those two men in "Goonj", a love tale directed by Phani Muzumdar and produced by H. S. Kwatra.

ROWING AGAINST CURRENT

Johannesburg, June 10.

Novelist Alan Paton and his wife have joined the Torch Commando, the party which aims at unseating the present Nationalist Party Government.

Paton came into prominence when his novel "Cry, the Beloved Country" a story of racial discrimination, was taken up for filming.

STOCK EXCHANGE

Hollywood, June 2.

Kay Young, ex-wife of British actor Michael Wilding, married Douglas Montgomery another British actor.

Michael married Elizabeth Taylor and Kay completed the remaining half of the matrimonial cycle.

REAL ADAM!

Hollywood, June 3.

Beautiful actress Hedy Lamarr got a divorce from Ted Stauffer, her fourth husband.

The Viennesse beauty said that Ted had beaten her many times and living with him was impossible under such conditions.

PEEP FOR DOLLARS

Hollywood, June 2.

New starlet Marilyn Monroe, once an artist's model, shocked Hollywood film folks by admitting that she posed for the nude picture on a calendar. The calendar had invited a lot of comment and some columnists hinted that the nude was Marilyn Monroe.

Said Marilyn: "I see no reason why I shouldn't be perfectly honest about it. The picture was taken three years ago. I was broke and needed the modelling fee to pay my rent".

A frank though pathetic admission!

NECK TO NECK!

Hollywood, June 1.

Hollywood star Jeanne Crain happily married to Paul Brinkman, presented him with a pretty daughter, christened Jeanine Cherie.

They have three sons and Jeanne's prayers seem to have been answered. With Jeanne child production is as much a hobby as picture making!

BALD BRIDEGROOM

New York June 2.

72-year-old Herbert Yates, President of Republic Pictures, married Vera Ralston, a glamorous Republic star.

Though there is a forty year gulf between Herbert Yates and Vera Ralston, love apparently has bridged it. Marrying the boss is marrying money and career.

SONJA'S MISFORTUNE!

Baltimore, U.S.A., June 1.

During an ice show at Baltimore, Maryland, got up by skating star Sonja Henie, some bleachers collapsed injuring 275 spectators.

Now Sonja Henie has damage suits of more than $500,000 on her hand. It is a warning to theatre-owners in India.

OVER TIME !

Hollywood, June 4.

Michael O'Shea's ex-wife has demanded $27.000 in back alimony from Hollywood star Virginia Mayo, O'Shea's present wife.

Whether the new wife pays or the old hubby obliges, it is alimony all right.

BODY O.K.'D THOUGH!

Hollywood, June 1.

When Rita Hayworth wore a flaming red gown in her new technicolor picture "Blood and Sand", the censors at the Hays Office called it "too revealing".

The red was then dyed black and put on Rita again and the scene was passed by the censors.

Evidently red is increasingly becoming an eyesore with the Yankees these days.

IN HIS FOOTSTEPS!

Hollywood, May 28.

Academy Award winner Jane Wyman will soon marry Travis Kleifield, her constant escort in the last few months.

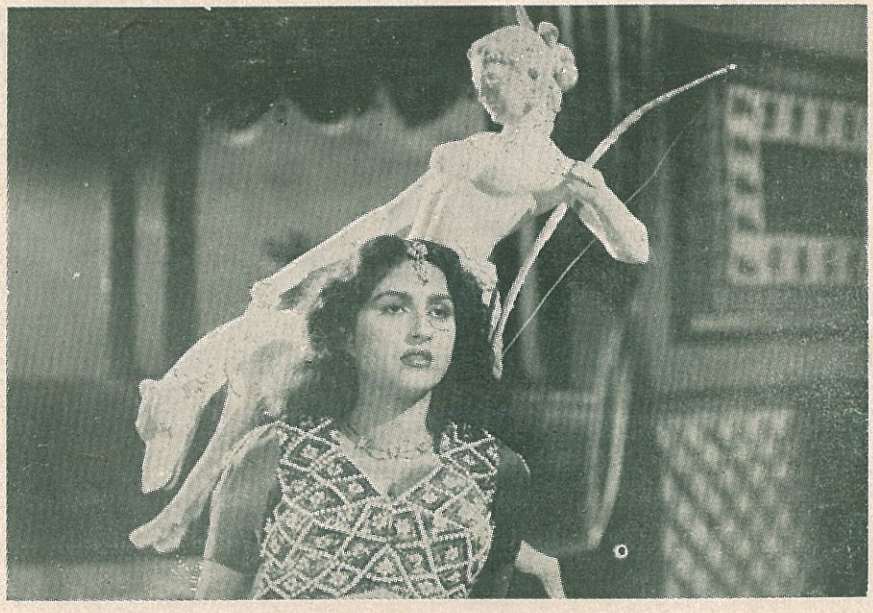
Her ex-hubby Ronald Reagan has already taken the matrimonial plunge with Nancy Davis.

WOMAN'S EARNING!

Hollywood, May 27.

Hal Wallis, a shrewd producer, knows how to spot talent. When he saw Corinne Calvet he signed her up quickly.

Today Corinne is so popular that he collects $30,000 a picture when he loans her out. Corinne's share is $500 a week. No wonder she carries a worried forehead.



Bina Rai threatens to become the Indian Delilah in "Aurat" produced by Varma Films of Bombay.

In the Wake of the Jubilee Hit "ALBELA"

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Is Making

JHAMELA

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WOES & ECHOES

There is more in a milkman's eye than meets our eye. Remember, he is a milk conscious man with his eyes riveted on all sources of milk—whether in the home or in the stable. Yakub uses his eyes with effect in "Malkin", a social romance produced by Ram Kamlani.

★ ☆ ★ ☆ ★ ☆

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes and Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

O. K. BROTHER !

"In the course of your reply to the Anjuman-e-Barkate-Islam you clearly stated that you have the deepest respect for Prophet Mohammad (peace and the blessings of God be on him) as the founder of a religion followed by over 250 million people in the world. This unambiguous statement of yours is more than enough to prove that you never meant to slight the great religion of Islam or its founder through your editorial "The Crescent Over India."

"After this I hoped that all the illegal, immoral and unconstitutional agitation of the misguided Muslims would cease to pollute the tranquil atmosphere of the country in general and of Bombay in particular. But unfortunately this pious hope of mine proved to be only a dupe when I went through the "Bombay Calling" of May issue, wherein was given an abridged specimen of abuses showered on you by certain Muslim Urdu papers, who appear to have made it a permanent feature to blacken their columns with abuses of Baburao Patel.

"Evidently the unlettered and fanatical writers concerned are totally ignorant of even the elementary teachings of tolerance by the holy Prophet, whose life is replete with innumerable instances of acts of tolerance and kindest treatment of even his enemies. He never hated anybody, nor did he resent abuses and insults hurled at him by his adversaries, whom he would endeavour to win over to him through his traditional tolerance and extreme affection. And that is what he enjoined upon his followers too to practise always. But it is indeed very sad to know what his followers are actually practising today. The holy spirit of the great Prophet will be very much perturbed by the acts of those who claim to be the followers of Islam but commit un-Islamic acts in the name of Islam and its holy Prophet.

"Hence I shall appeal to you, Patel Bhayya, not to take these abuses seriously now, when you are ill and under treatment, lest your loving readers should miss the brilliance of your brain in the pages of the mighty "filmindia".

MADRAS. *A. M. Din.*

ANSWER THEM, MORARJI !

"As a patriotic Indian, who is not even remotely connected or concerned with the politics of the country, I beg to condemn the recent cowardly attack by some ruffians on Mrs. Sushila Rani Patel.

"There can be two opinions on the question of whether or not your editorial in the March issue of "filmindia" was objectionable, but to attack a lady, simply because she happens to be the wife of an editor whose writings you do not like is

to say the least the utter degradation to which human beings can stoop.

"The Government of Bombay have done their duty by giving you and your family adequate armed protection. But their duty does not end there. As a citizen of India, you are entitled to this protection.

"We are a civilized country with our Law Courts and a democratic government. If anyone has a grievance, it is open to him to approach Government or prosecute the alleged offender. It, therefore, pains a civilized and educated man to find that a section of press should resort to hurling indecent abuses like those listed by JUDAS in the May issue of your paper.

"It is not, I submit, enough if the Government of Bombay afforded you armed protection. What are they doing about the propaganda launched against you and your family by some papers? Do they realize the consequences of allowing such propaganda to go on merrily in these papers? Are they aware of the type of people that constitute the readership of such papers? Behind the smoke-screen of the so-called grievance, are the Government of Bombay aware that a handle is being provided to the enemies of the country? Does the communal peace and harmony not stand in the danger of being disturbed?

"Mr. Morarji Desai has a reputation for being a firm and determined administrator. I simply put these questions to him."

BOMBAY. *S. Mohansingh.*

DON'T ASK ME, JABBAR !

"Last month I had occasion to see Fali Mistry's "Sazaa" along with which was shown a short three-reeler "Pilgrimage to Mecca". Though it was screened after the main picture, the audience among whom I am sure the Hindus were predominant, remained till the end of the show without actually walking out of the auditorium. This only goes to show the regard they have for the feelings of others and the perfect harmony prevailing in the South. I wonder what would have been the fate of a similar documentary say "A visit to Badrinath" if it were to be shown in Pakistan ?"

MADRAS. *M. A. Jabbar.*

THEN WE ARE SUNK

"The two editorials in the March and April issues of your esteemed journal have stirred the minds of the thinking public by the forceful and thought-provoking ideas contained therein. You have done a great service by drawing the attention of all citizens of India to two great potential menaces of India: Muslim Communalism deriving its inspiration from Pakistan and Indian Communism deriving inspiration from Russia. The Congress is unable to check either."

SAMBALPUR.

Shraddhakar Supakar, M.L.A.

YES AND HE WILL !

"Prithviraj, our film-actor-turned-M.P., has made it a regular habit to stand with a begging bowl near the exit and collect money from his patrons after the end of every play of Prithvi Theatres. This money is allegedly collected for the benefit of this or that charity cause and, apart from sundry contributions from little men, some of the pot-bellied Gujeratis and Marwaris who patronise the front rows often pay generously just to show off and compete among themselves.

"While nobody disputes the personal integrity of Prithviraj or his bona fides in helping charity causes, it is surprising and unbecoming that so far no attempt has been made by Prithviraj to publicly acknowledge the exact amount thus collected by him and the particular charity fund to which it has been donated.

"Public memory being notoriously short, people willy-nilly contribute to Prithvi's bowl to flatter his fancy and forget all about it the next moment. But isn't it Prithvi's duty to acquaint the people with the accounts in respect of such collections from time to time ?"

BOMBAY. *M. Y. Sonalkar.*

PASSING THE INFORMATION !

"Indian films are shown regularly in this country; and here in this country where the population is cosmopolitan, we have the opportunity of seeing many foreign films.

"Down here during the showing of a Hindustani film the audience is not solely composed of Indians. Only half are Indians and the other half are Malays and some Chinese. These people too have their favourite stars and enjoy a good picture. They are usually accompanied by an interpreter, who sometimes gets on the nerves of the others. But, just because he is trying to be helpful to one who does not understand our language, we have to tolerate it.

"With such popularity enjoyed by Indian films here, it is high time that Indian producers thought of putting English sub-titles on their films sent out here. Egyptian films shown here have English sub-titles and are very popular. I am afraid that in the long run they will capture the popularity at present enjoyed by Indian films.

"I am very confident that once sensible 'subs' are introduced the popularity of Indian films shown here will increase tremendously, and will also help the cosmopolitan population here to understand the Indian way of life better."

PENANG. *V. Vela.*

EXPERIENCE TEACHES !

"Recently I came across an article by Mr. Saadat Hassan Manto in an Urdu weekly of Pakistan in which the writer has tried to psycho-analyse your present attitude towards the Muslims in general. The writer claims to have studied your character from a very close range and his impressions about you as a benevolent father of your children, as a benefactor of your friends and as a champion of the down trodden are highly flattering. He has great respect for you as an artist but after seeing your recent article he seems to have been shocked and disappointed. He did not expect it from you. Yet he has tried to explain it by saying that once you had great love for Muslims and liked them very much as your friends. But while you showered your love and harnessed all your resources for helping them they proved to be ungrateful and treacherous in most of the cases which shocked and disillusioned you. And the result is that today you are suspicious of every Muslim. I do not know how far Mr. Manto is correct in his diagnosis. But if that is true Mr. Patel then my earnest prayer to God on behalf of the

In due obedience Poornima lights up K. N. Singh's pipe but it doesn't look like love's labour in "Jaal", a romantic mix-up directed by Guru Dutt and produced by Seth Fatehchand for Filmarts.

Muslims of India is that He may guide you in chosing your friends in future."

HYDERABAD Dn. *Mohammed Omais.*

SLEEPY CENSORS

"It is very often said that films have an educative value. The ones we generally see on the Indian screen certainly tend to be "mis-educative." I would draw your attention to one prominent feature of our films—and it is some time in the songs or dialogue which is in bad taste but so catchy that it catches the popular imagination. People take pride in mouthing these indecent platitudes, "Ek Shaher Ki Laundiya" once held the Indian youth in thraldom. "Palat , tera dhyan Kidhar hai?" embarrassed girls on the road. Then "Chacha, paseena a raha hai" told everybody that our "uncles" were secretly "romancing" and making sly passes at our "cousins". "Is Dil Ke Tukre hazar huey, Koi idhar gira, Koi udhar gira" established that everybody in India had a heart and, at the slightest provocation, it would break into smithereens, all medical knowledge to the contrary notwithstanding. And now girls are asking their boy friends (or vice versa): "Sham dhale, Khirki tale, tum seeti bajana chohr do !"

"Mr. Patel, what will all this lead to? Are the film producers educating us on right lines? And is the Censor Board vigilant against digs at the moral fibre of India's youth?"

ALLAHABAD. *Ahmad Vakil Jafri.*

DON'T BE SURE !

"Sometime ago I saw Sahu's "Sapna". Throughout the picture Shakuntala (who played the role of the servant maid) never changed her dress. And the one dress she wore was extremely ugly because that particular cloth is not worn by women in any part of our country.

"I and many of my friends who witnessed the picture recognised that to be a bed-sheet. In my own house we have two of that sort and hundreds are being sold in the shops over here. That dress deprived Shakuntala of her little beauty in the picture. Hope Kishore Sahu will not wear suits made out of bed-sheets in his coming pictures."

SECUNDERABAD Dn. *M. Surya Rao.*

NEHRU IS WATCHING

"Recently a number of fires have occurred in important military establishments. There was the fire at Dehu Road some time back which destroyed very valuable military stores and now comes the news of a fire in the Army Medical Depot at Sewri where also some destruction has taken place. The Dehu Road fire, if my memory serves me right, was found to be a case of arson. It is also a matter of common knowledge that the Pakistani flag was hoisted on the Naval establishment in Bombay on the Independence Day some time back. The escape of Laik Ali, a former Prime Minister of Hyderabad, Mubarak Ali, and a number of other persons wanted by the Police has also a lesson to offer. It does not need much commonsense to locate the mischief to the right quarter.

"Muslim League successes in the General Elections in Madras (where slogans like "Pakistan Zindabad" were shouted under the very nose of the Police) and the success in Bombay Municipal elections of the Fourth Party are also taletelling.

"Eternal vigilance is the price of liberty. Our being a secular State should not prevent us from being on guard at all times. We have got to acknowledge the fact though painfully—that we have among us not a small number of people whose bread is buttered here but whose body and soul are working against us !"

BOMBAY. *S. Mohansingh.*

OLD HYPOCRITES

"The antagonism of religious heads against films is too well known to need any comment. They declare motion pictures as instruments of evil; condemn actors and actresses as depraved, immoral people; denounce nearly everything connected with the industry in the strongest possible words. But, strangely enough, where film music is concerned, they do seem to have a soft corner for it. It has often been my experience to hear film 'bhajans' being chanted in temples and gurdwaras. In cases where the tune is good but the words are not suited, a sort of parody is composed and sung in the original tune. Does this not lay bare the hypocrisy of these people? Or has God suddenly developed an ear for catchy film music?"

SIMLA. *Prithi Paul Singh.*

PANDITJI KNOWS

"Your thought-provoking editorial "Biting The Hand That Feeds" ("Filmindia", May 1952) is a classic specimen of fearless journalism which, I dare say, must have made many of your contemporaries and fellow-editors gnash their teeth while marvelling at your rare courage and initiative in putting Sheikh Abdullah for the first time in his proper place.

"More than all the verbose speeches of our politicians, more than all the jargon of defence put forward by our delegates at the U.N.O. and more than all the findings and reports of white-skinned mediators on Kashmir, this single masterly editorial of yours has wide-opened the eyes of Indians to foresee the grim future that lies ahead of India's fight for Kashmir.

"Just another Muslim politician"—what an apt and eloquent verdict you have given on the so-called Lion of Kashmir who has at last started showing up his true colours after beguiling a whole nation which pinned its faith in his gentlemanliness and sincerity !

"After reading your editorial I feel that every Indian, worth his salt, ought to digest and echo your prophetic warning so as to mobilise public opinion to awaken Pandit Nehru from his dangerous complacency and rid him of his expensive mania for secularism.

"Once bitten, twice shy ! Let us be more practical and less fantastic about this secular business before the Sheikh Saheb deals us his second blow."

BOMBAY. *C. H. Sampat.*

KEKI, THE ARCHAEOLOGIST !

"Much has been written in this column about the local "New Elphinstone Theatre",which is owned and managed by the Western India Theatres Limited, but the management seems to be keen on preserving it as an ancient monument, without effecting any improvements. May I request Mr. Keki Modi to show us at least one small mercy, by removing the water closets a little farther away from the auditorium ?"

MADRAS. *P. Krishnamurty.*

A cup of hot tea often warms up a shivering heart and Shekhar is trying the prescription but that need not make Nalini Jaywant smile in triumph in "Chingari" after having set fire to his poor heart in a love-lorn story produced and directed by S. Srivastava for Co-operative Pictures.

MUST BE RED !

"Some of our directors, who are otherwise quite enterprising, at times give a rather bad account of their familiarity with the average Indian life. I was really amazed to see a temple scene in Chetan Anand's "AANDHIAN" wherein one of the devotees reciting 'bhajans' was smoking a 'bidi'.

"I have yet to see a Hindoo indulging in this nuisance in the heart of a temple and more so when 'kirtan' is being performed. Has the director really come across such devotees ?"

NEW DELHI. *Maharaj Krishan.*

ALWAYS RIGHT !

Never did so many film stars get together to do so much to justify so few but the prophetic words of a single critic as on the occasion of the so-called Film Stars' Festival Cycling Meet at the Brabourne Stadium on May 18, 1952.

Watching the grand fiasco of our stars' ridiculous attempt and failure to peddle, I simply could not help feeling as if the whole tamasha was organised to justify and prove the timely warning of "Judas" in the April issue of "filmindia" under the heading: "Stars Or Street Performers?

"The empty stands at the Stadium bore eloquent testimony to Judas' words when he wrote that "too many public appearances will in the long run rob the film stars of their glamour, their main capital in this trade of entertainment".

"Judging from some of the comments and outbursts of the infuriated spectators that one could hear after this cycling fiasco was over, our stars will do well to remember that unless they refrain from participating in such tamashas in future they are bound to be greeted with rotten eggs, potatoes and such other brickbats from enraged film fans."

BOMBAY. *Mrs. Khurshid Gadiyali.*

CELLULOID NAPOLEONS ?

"Kindly convey to "Judas" my hearty congratulations for his excellent comments under the title "Stars or street performers" published in the April '52 issue of "filmindia". Really he has written what every one of us had in our minds about these road tamashas.

"It will be surprising to know that even the famous conqueror—Napoleon—had the same opinion as 'Judas'.

"When Napoleon returned to Paris, immediately after his victorious campaign in Italy, he was flooded with invitations both from official and non-official bodies to appear in public functions but he was deaf to all these acclamations. And to quote his own words, he said, "If I am seen three times at the Opera, I shall no longer be an object of curiosity" (PP. 82 of "NAPOLEON BONAPARTE" by S. C. Abbott).

HOWRAH. *M. A. Krishnamurthy.*

BOYCOTT THE CINEMA

"We are fed up with the nasty breeze of stink emerging from the urinals which are situated directly opposite the window of the 12 Annas Class in the local HIMALAYA TALKIES. The hon'ble manager fails to safeguard the interests of his paying patrons."

BANGALORE. *C. S. N. Murthy.*

LITTLE CAESAR !

"Our ministers violate the 'rules of the road' most flagrantly. They cause great inconvenience to the public when the roads are blocked and no general traffic is allowed to pass that way, often an hour before the minister is to go that way.

Isn't she well photographed? That is Suraiya in "Mashuqa" a love tale of Chitrakar.

Such things do not happen anywhere in Europe nor even in most state capitals, save, perhaps, in Simla. This closing of roads causes a lot of inconvenience to the public. If this state of affairs must continue, the authorities should build special roads for the ministers so that the man in the street does not have to waste his time over the ridiculous whims of the 'honourable' public servants.

"When on long journeys the ministers throw the rules of the road to the winds. "Drive Slow" is not meant for them. What do they care if they run over an innocent peasant? Sixty is the common speed for them.

"They have not to worry about the "One Way Traffic' for it binds them not. They use both ways, regardless of the laws their representatives in the districts enforce.

"If these big guns do not abide by the rules of the road, how on earth can they expect that the public should observe them? If the common man is liable to pay a fine, why should not the ministers be prosecuted when they are guilty? The flag on their car insures them against all action. In England even the Prime Minister does not fly the flag on his car. He moves about as any body else does.

"The ministers who are the elected representatives of the people should set a good example to the people."

AMRITSAR. *Jagdish Sethi.*

BAD ADVERTISEMENT

"I wish, when filming credit titles, directors would show us what the people who make films look like—not only players but technicians.

"I am sure there are many of us who would love to see their favourite film director on the screen."

ASSAM. *M. Y. K. Durani*

Youth has a pyre of love burning within but the lips are sealed. Here is Bina Rai with desire consuming her and the blind lover merely looking on. Ashok Kumar ushers the dawn when his eyes open and love stops being blind in "Shole", a love tangle directed by B. R. Chopra for Hira Films.

PICTURES in MAKING

Manorama attracts attention in "Tarang" a social romance produced by Solar Films.

Rehana likes Raj Kumar that way in "Rangeeli" a love tale of Gulistan.

K. AMARNATH (Bombay)

Producer-director K. Amarnath has nearly completed "Alif Laila", a tender romantic tale starring Nimmi, Asha Mathur, Vijay Kumar, Pran, Gope and Murad. Studio reports about "Alif Laila" are rather encouraging and we are half inclined to believe them, knowing as we do K. Amarnath's painstaking methods of work. Let us hope the filmgoers give "Alif Laila" as warm a reception as the warm love story it contains.

N.V.M. PRODUCTIONS (Bombay)

Mystery stories are fast becoming popular these days and "Lal Kunwar" produced by the Mungrey Brothers is no exception. It is an action-packed story deftly woven with thrills and suspense and stars Suraiya, Nasir Khan, Usha Kiran, Durga Khote, Jairaj and Agha. Director Ravindra feels confident about "Lal Kunwar" appealing to the masses. S. D. Burman's catchy music is an additional attraction.

HINDUSTAN CHITRA (Bombay)

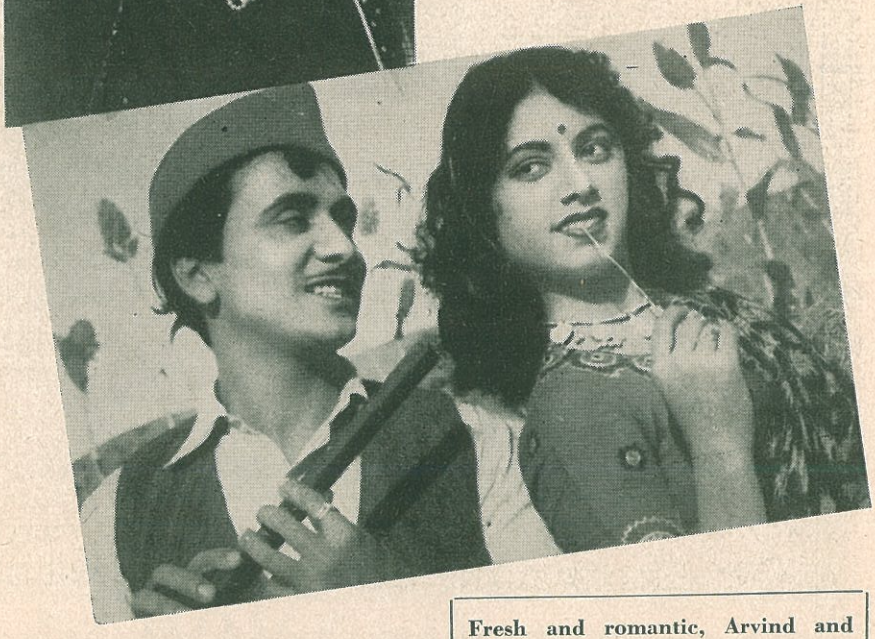
"Sapna" produced by Kishore Sahu and directed by Kedar Sharma and starring pretty Bina Rai, was released at 14 theatres simultaneously in Bombay on 23rd May. At the studios, Producer Kishore Sahu is working feverishly on "Hamari Duniya" starring Asha Mathur as the heroine opposite Bharat Bhushan. Kishore himself plays an important role ably supported by Om Prakash, Kuldip Kaur, Hiralal etc. This Indianized "East Lynne" version has plenty of melodramatic situations, some of them intensely moving. Direction is in the hands of Sushil Sahu. Leonor Maria, the popular Spanish danseuse, has given an entirely new type of dance in "Hamari Duniya", a dance which is likely to bring repeat audiences to the theatre.

RANA BROTHERS (Bombay)

Seeing the thundering success of "Albela", Producer R. Jagdish bought a story from producer-director-actor Bhagwan and decided to picturize "Hulla Gulla". The name should give an idea about its contents and "Hulla Gulla" will, therefore, fall in the category of laugh-a-minute entertainers. Director Bhagwan who is also playing an important role in "Hulla Gulla" has already begun the shooting. Geeta Bali is cast as the heroine and the picture introduces a newcomer in Kunwar Kesho.

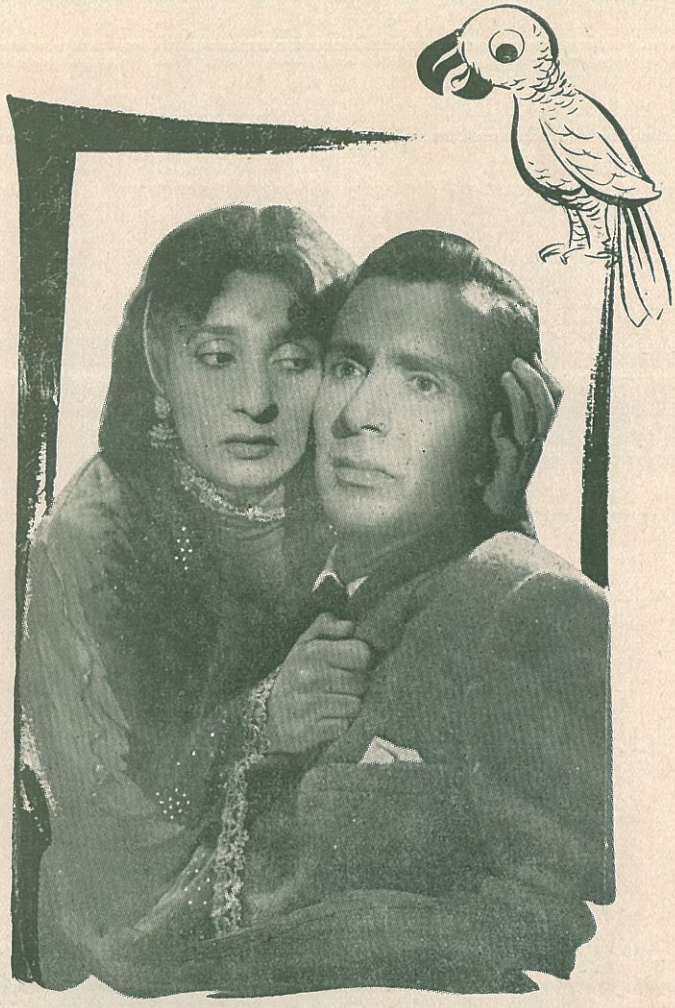
NEW SAI PRODUCTIONS (Bombay)

Producer C. Ramchandra is enthusiastic about "Jhanjar" starring Kamini Kaushal, Usha Kiran, Sajjan and Moti-



Fresh and romantic, Arvind and Neero make a new team in "Sandesh" of Lata Pictures.

IT STARTED WITH WEDDING BELLS!—
—AND ENDED WITH A SCREAM!



AKASH

MANMOHAN FILMS' MAIDEN OFFERING

Written & Produced By: **K. A. ABBAS**

Music: **ANIL BISWAS**

Directed By: **MANMOHAN SABIR**

Photography: **RAMCHANDRA**

Associate Director: **N. TRIVEDI.**

Starring: **NADIRA, BALRAJ SAHNI, AGHA MANMOHAN KRISHNA, NEETA, BADRIPRASAD, ZILLOOBAI—& ?**

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lal. Seeing the attractive costumes Kamini and Usha wear in "Jhanjar", we presume director Kedar Sharma has looked sufficiently to the artistic side of "Jhanjar". Others in the cast are K. N. Singh, Sunder and Om Prakash.

H. G. FILMS (Bombay)

Producer-director Guru Dutt has made steady progress with "Baaz" starring talented Geeta Bali. "Baaz" has a historical background and depicts the Portuguese domination in India in the 16th century. Sincere and hard-working, we expect Guru Dutt to make "Baaz" a purposeful picture.

AKASH CHITRA (Bombay)

Producer-director K. B. Lall seems pleased with "Angaray" starring Nargis opposite Nasir Khan. The picture contains some picturesque outdoors well photographed by Faredoon Irani. The supporting cast consists of Paro, Jagirdar, Pran, Jeevan, K. N. Singh, Vanmala and Sunalini Devi. Music is by S. D. Burman.

KAMNA PRODUCTIONS (Bombay)

"Kamna" produced and directed by Devi Sharma is more than half-way through. Madhubala and Dev Anand portray the romantic lovers, ready to sacrifice their lives to make love live eternally. Photography is by Keki Mistry. S. D. Burman is reported to have given some lilting tunes.

HIRA FILMS (Bombay)

At the M. & T. Studios, director B. R. Chopra is busy creating an outstanding picture "Shole" starring luscious-looking Bina Rai, Poornima and Ashok Kumar. "Shole" lays bare the intricate working of the human heart, beyond the reach of an anatomist or a psychiatrist but within the understanding of the romantic twosome-Bina and Ashok. Others in the cast are Jeevan, Mohana and Mirza Musharaff. Dhani Ram has given the music while photography is by Rajendra Malone.

KRISHIN MOVIETONE (Bombay)

Filmgoers are waiting eagerly for director Ram Daryani's "Pahili Shadi" to see their favourite Nargis in a new, dynamic role. Let us hope Ram doesn't let these fans down. The story has enough dramatic suspense and with Nargis and Bharat Bhushan to interpret the situations, there is every chance of "Pahili Shadi" becoming a box-office hit. Manorama, Gulab, Motilal and Gope are cast in important roles. The musical score is by Robin Chatterjee.

JAGAT PICTURES (Bombay)

Director Jayant Desai has completed "Amber", one of the spectacular socials of the year, starring Nargis and Raj Kapoor. The producers have spent a lot of money to give it the rich, lavish look and we are told that "Amber" is the last word in eye-filling spectacle. The supporting cast consists of Agha, Bipin Gupta, Ramesh Sinha, Baby Tanuja, Cuckoo and B. M. Vyas. "Amber" will be released shortly at 50 different stations.

GOPE PRODUCTIONS (Bombay)

Producer Ram Kamlani and director O. P. Datta seem to have conspired to complete "Malkin" as early as possible, the way we see them haunting the studios regularly. Starring Nutan, Purnima and Sajjan, "Malkin" brings home the fact that love is an indispensable part of our life, whatever the suffering it causes. Pran is cast as the villain while Gope, Yakub, Durga Khote and Raj Mehra do their respective bits.

SHEETAL MOVIES (Bombay)

Producer Shree Ram Sharma is anxiously waiting to release "Nirmohi" starring Nutan and Sajjan and directed by Baij Sharma. "Nirmohi" is reported to contain a realistic story with the requisite mass appeal. Another attraction of "Nirmohi" is its melodious music by Madanmohan.

MAJESTIC FILMS (Bombay)

Starring beautiful-eyed Vijaylakshmi opposite Bharat Bhushan, "Farmaish" is likely to bring prestige and profits to Producer J. Om Prakash. Others in the cast are Kuldip Kaur, Pran, Gope, Amir Banu and Chandrashekhar. The world rights of "Farmaish" are with Shivsarandas Kashinath.

MARS & MOVIES (Bombay)

"Daag" starring petite Nimmi and Dilip Kumar, the tragic hero of the screen, and directed by Amiya Chakrabarty, is ready for release. It is a highly emotional story and calculated to wring sobs and tears from the audience. At the studios, Producer-director Amiya Chakrabarty has made good progress with "Badshah" featuring Ullhas as the Hunchback in an adaptation of Victor Hugo's classical novel "The Hunchback of Notre Dame". Usha Kiran plays the dancing girl.

SURAIYA ART CONCERN (Bombay)

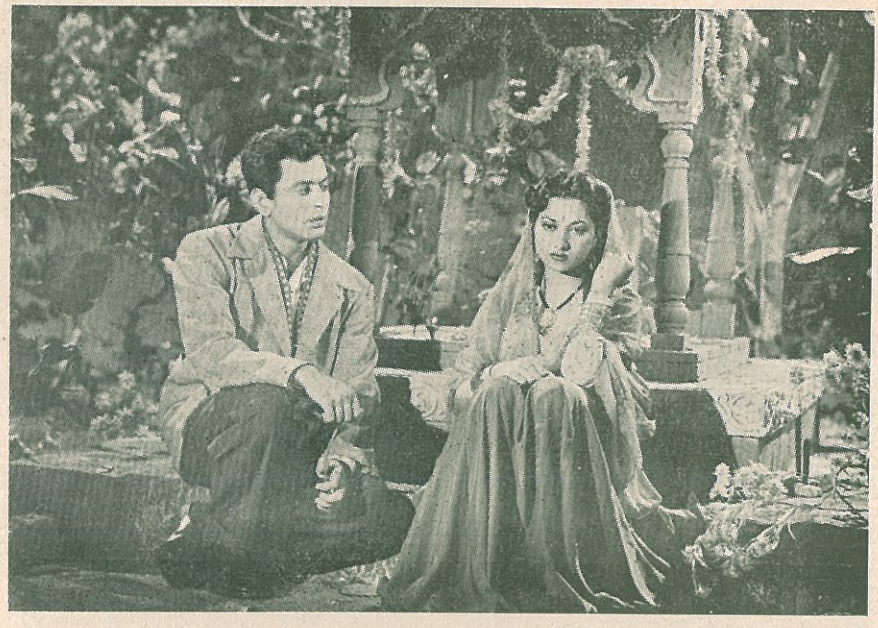
"Haivan" is taking quick shape with director K. Malik working furiously at it. This social with a polished background of modern society, stars Geeta Bali, Ajit, Kuldip, Mirza Musharaff and Balam and introduces a new comer Sai Bala. Producer H. B. Lall has already sold its Bombay rights.

KWATRA ART PRODUCTIONS (Bombay)

An experienced cameraman Mr. H. S. Kwatra, turned to production and direction a couple of years ago. Filmgoers already know him as the producer of "Posti" a Punjabi musical which is doing extremely well at Karachi, Lahore, Multan and awaiting release in Bombay. His maiden production "Ek Teri Nishani" was also well received. Now he is busy with "Goonj" starring Suraiya and Suresh with Sapru, Randhir, Majnu, Madanpuri, Parveen and Uma Devi lending support. The story and dialogue are from the pen of D. N. Madhok while Kwatra's younger brother Sardul Kwatra has provided the lilting music. Direction is in the hands of Phani Muzumdar.

RAJHANS PICTURES (Bombay)

Two thirds of "Sangam" is ready and director Kiran Kumar is doing his utmost to complete the picture in scheduled time. Bina Rai is the centre of attraction while Shekhar plays the hero in "Sangam". Mr. J. K. Mehta has given over charge to Producer J. P. Agarwal who now becomes the sole proprietor of Rajhans Pictures. Bany Talwar remains as the co-producer of "Sangam".



Lovers have defiled temples with their desires through a thousand motion pictures but Nasir Khan merely sets an emotional problem to Suraiya in "Lal Kunwar", a love sigh produced by N. V. M. Productions and directed by Ravindra.

ALL INDIA PICTURES (Bombay)

Producer P. N. Arora tells us that "Gauhar", his production No. 6, is going to be a sure box office hit. Vivacious Bina Rai plays the feminine lead opposite Rehman. Others in the cast are Vijaylakshmi, Agha, Cuckoo, Ramesh Thakur, Balak and Ram Awtar. "Gauhar" introduces a new director in F. H. Hassan.

KAYARTS (Bombay)

"Poonam" produced by P. N. Arora in partnership with Kamini Kaushal and directed by M. Sadiq, is reported to have become an unusual picture. Kamini Kaushal plays the glamorous heroine in love with Ashok Kumar while Asha Mathur, Sajjan and Om Prakash add to the interest of "Poonam".

NAYA SANSAR (Bombay)

Producer-director K. Ahmed Abbas has nearly completed the shooting of "Anhonee" starring Nargis in a dual role opposite Raj Kapoor. It is the story of two girls looking alike but behaving differently, skilfully portrayed by Nargis. Om Prakash, David and Agha lead the supporting cast.

COMMERCIAL FINANCE CORPORATION (Bombay)

This distributing company has a series of pictures awaiting release. They are Talwar's "Sangdil", Art Centre's "Bewafa", Sabharwals' "Ashiana", Ranjit's "Bahadoor" and "Footpath". "Moti Mahal" released at the Super, Bombay, had a good run and proved popular.

FAMOUS PICTURES (Bombay)

Director R. S. Chowdhary is reported to have made "Jalianwalla Baagh" an exciting historical. Set against the background of the political event which made Jalianwalla so famous, the story has a powerful cast consisting of Karan Dewan, Kamlesh Kumari, Achala Sachdev, Jagdish Sethi, David and Kanhaiyalal.

ROOPNAGAR LTD. (Bombay)

Producer-director Roshanlal Malhotra returned to Bombay after completing the outdoors of his new social "Dhuaan". This unusual drama stars Asha Mathur opposite Rajan who attracted attention in "Kale Badal". With young Asha to lend sex-appeal, let us hope "Dhuaan" ropes in the masses.

S.K. FILMS (Bombay)

Producer-director S. K. Ojha had to stop his shooting temporarily owing to the sudden death of his father at Kanpur. As soon as he comes back, Ojha will resume work on "Naaz" starring Nalini Jaywant, Ashok Kumar and Veena. Music is by Anil Biswas.

SAGAR ART CORPORATION (Bombay)

Director Ramanand Sagar is trying to complete some indoor sequences of "Mehman", a story where the 'guests' come to the hills in quest of peace and contentment. The outdoors at Panchgani have been already picturized. This romantic story stars Nimmi, Premnath, Sajjan and Poornima. With Asha Biswas as the producer, we are sure "Mehman" will hit the target.

Jealous and suspicious, Kamini Kaushal keeps the weather hot in "Jhanjar", a love tale directed by Kidar Sharma and produced by C. Ramchandra for New Sai Productions.

FILMCO (Bombay)

More than half of "Nagma" Filmco's costume drama starring Nadira the glamorous "Aan" colour girl, is ready under the direction of Nakshab. Ashok Kumar is cast as the hero supported by Shakila and Om Prakash. "Nagma" is the maiden production of lyric-writer Nakshab but the way he goes about it, gives us the impression that he is a veteran. Nashad is in charge of music.

INDIA FILM EXCHANGE (Bombay)

This firm of distributors seems to have chosen some popular pictures for distribution. They are Santoshi's "Shin Shinaki Boobla Boo"; "Poonam" produced by P. N. Arora; Filmarts' "Jaal" directed by Gurudutt and "Gauhar" All India Pictures.

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob is at l releasing "Aan" in gorgeous colour the Liberty Cinema, Bombay. A fi million rupee production, "Aan" is lik to make new box-office history becau of its fast story and lavish, almost da ling spectacle. Nadira, filmland's new heart-throb makes Dilip Kumar's he beat faster in "Aan" or is it Premnath' Petite Nimmi is another star who reported to have given an excellent p formance in "Aan".

BASWANT PRODUCTIONS (Bombay)

Written by well-known Marathi wri V. S. Khandekar and directed by Ba rao Painter, "Vishwamitra" a mytholo cal story, is making steady progre Sapru is cast in the title role while She Naik portrays Menaka, the beauti dancer who was sent by Lord Indra tempt the great sage. With Babu Painter directing, we are sure "Vish mitra" will contain some scenes at le of artistic merit.

MANMOHAN FILMS (Bombay)

Producer-director Manmohan Sabir h completed some sequences of "Akas starring Nadira, Balraj Sahni, Agha a Manmohan Krishna, at the Central S dios. "Akash" is said to be a social wi a purpose and it is no wonder with Ahmed Abbas as the writer.

SUNRISE PICTURES (Bombay)

"Anjam" was released at Bombay a seems to have been liked by the mass Producer-director V. M. Vyas is ha way through with "Sanskar" starri Mumtaz Shanti, Veera, Ishwarlal, Mur and Mirza Musharaff. Roshan is charge of music.

GOODWILL PICTURES (Bombay)

Director J. P. Advani, one of our office directors, has completed a goo of "Danka" starring winsome Nimmi Amarnath. Nimmi is besides the p ducer and we hope she makes "Dan something different from the usual rut pictures we see on the screen these da Others in the cast are Mohana, Hira Neelam, Sunder, Shivraj and Mas Roopkumar. The overseas rights ha been bought by International Film D tributors.

PANCHOLI ART PRODUCTIONS (Bombay)

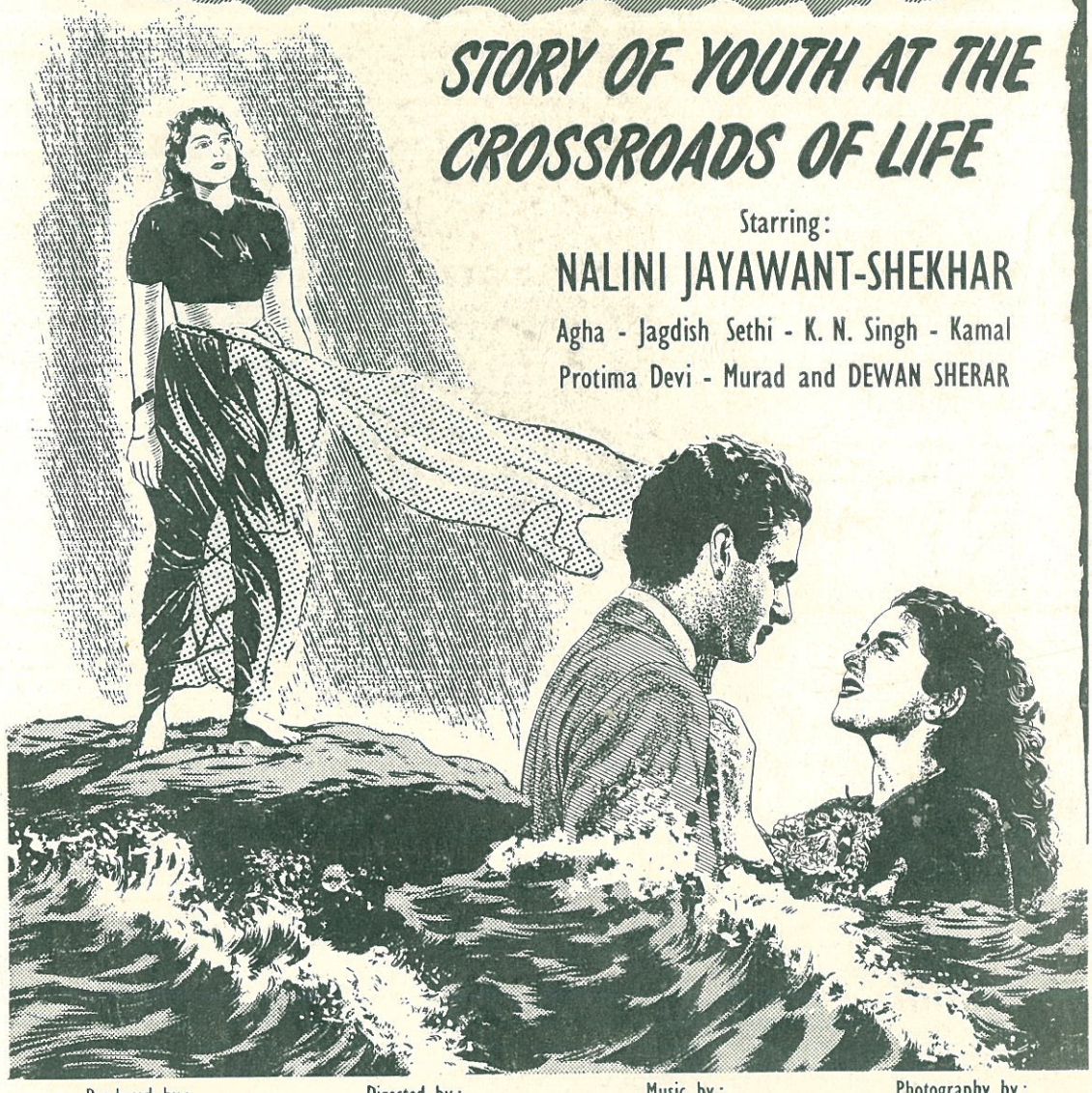
Producer Dalsukh Pancholi, who h been responsible for many a box-off hit in the past, is wielding the me phone for the first time in "Aasma starring vivacious Shyama and Na Khan. "Aasman" is the story of a b who aspired after sky-high ideals of l and realized them inspite of a hund obstacles. The supporting cast consi of David, Arti, Anwar Hussein, Bad prasad and Lalita Pawar. O. P. Nay is tuning the lyrics by Prem Dhaw "Aasman" is fast nearing completion a seems to be a picture worth waiting f

Printed by Archibald Pereira at New Jack Printing Works, Ltd., Globe Mills Passage, off Delisle Road, Bombay 13, and published by him for FILMINDIA PUBLICATIONS, LTD., from 55, Sir Phirozshah Mehta Road, Fort, Bombay.

PROGRESSIVE PICTURES *Present*

DORAHA

STORY OF YOUTH AT THE CROSSROADS OF LIFE



Starring:

NALINI JAYAWANT-SHEKHAR

Agha - Jagdish Sethi - K. N. Singh - Kamal

Protima Devi - Murad and DEWAN SHERAR

Produced by: SURJIT CHHABDA

Directed by: BAL CHHABDA

Music by: ANIL BISWAS

Photography by: S. SRIVASTAVA

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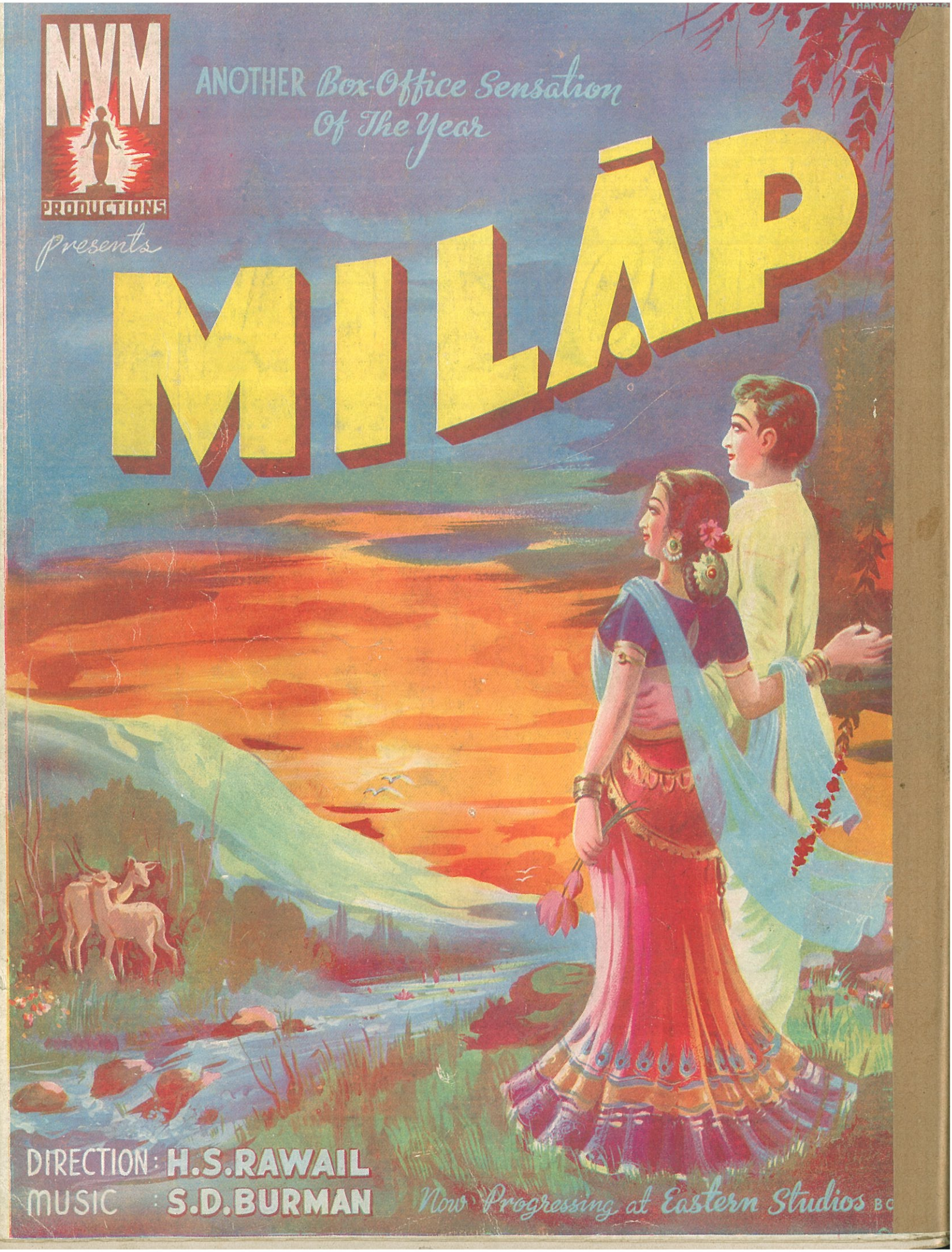
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